JAINA ART
AND
ARCHITECTURE

Volume III



Victoria & Albert Museum TIRTHANKARA ŚĀNTINĀTHA, A.D. 1168 Rajasthan

JAINA ART
AND
ARCHITECTURE

Published on the Occasion of the 2500th Nirvana Anniversary of Tirthankara Mahavira

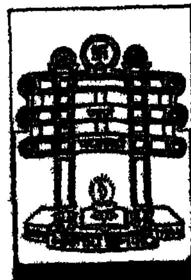
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PREFACE

WITH THE PUBLICATION OF THIS THIRD VOLUME OF 'JAINA ART AND ARCHITECTURE', one phase of our contemplated programme of research and publication in this field, particularly that part which relates to the commemoration of the 25th century of the Nirvāṇa of Bhagawan Mahāvīra, achieves fulfilment by the mid-Mahotsava year.

In my preface to the first volume of this work, I dwelt on the difficulties encountered because of the magnitude of the work and the time-limit which we had to set for ourselves in view of the celebrations of the Nirvāṇa Year. That was only one part of the story. The other part relates to the technical side of the problems—types with diacritical marks involving extremely patient and careful proof-reading, quality of the paper commensurate with the cost that would not make even the concessional price prohibitive, or printing of the blocks, neat enough but not too fastidious to raise costs. A mean had to be struck. That naturally reflects itself in the production. But for the generous approach of the Trustees of Bharatiya Jnanpith, the price of each volume would have been, under the present market conditions, what it is for the entire set of three volumes.

If we have been able to stick to our schedule by overcoming formidable difficulties, it is because we had the support of Shri Shanti Prasad Jain, Founder Trustee, and the guidance of Shrimati Rama Jain, President, of Bharatiya Jnanpith.

Our mainstay in the execution of the project has been Shri A Ghosh, the Editor of these volumes in English. It is not only his hard work and meticulous care that have bestowed upon the work its quality, but his long experience in the art and science of editing such publications has solved many an eleventh-hour difficulty.

Beholden as we are to all our contributors, we are more so to those who came forward to bridge the gaps that arose due to certain foresaken or uncovered assignments. With all our contributors, it has been a labour of love because they were aware of the fact that in the long run, this project would

enrich the entire circumspect of Indian Art and Architecture with material, old and new, that never took such a coherent form. They have given us not only co-operation but also accommodation in other ways. I have all the praises for the staff of Bharatiya Jnanpith which felt completely involved in this publication. I am thankful to them. I also thank Dr Mallar Ghosh of the Jawaharlal Nehru University for preparing the Corrigenda and Shri V.K. Jain for the Index.

The three volumes together make a total of 664 pages, excluding the Index, over 670 illustrations in black-and-white and about 50 colour-illustrations. This publication, first of its kind, is like a banner held aloft in the honour of all those institutions and authors who will tread this path henceforth championing the cause of Jaina Art and Architecture and will bring it greater glory. May their number be legions !

New Delhi
20th May 1975

LAKSHMI CHANDRA JAIN
Secretary
Bharatiya Jnanpith

CONTENTS

CONTENTS

LIST OF ILLUSTRATIONS

The source, which also holds the copyright, of each illustration (photograph or line-drawing) is indicated against it within brackets. The following abbreviations have been used : ASI (=Archaeological Survey of India); BM (=British Museum, London); NM (=National Museum, New Delhi); PWM (=Prince of Wales Museum, Bombay); VAM (=Victoria and Albert Museum, London).

PLATES

Frontispiece

Chapter 31

Chapter 32

Chapter 33

Chapter 34

Chapter 35

Chapter 37

Chapter 38

LIST OF ILLUSTRATIONS

COLOUR-ILLUSTRATIONS

Chapter 31

TEXT-ILLUSTRATIONS

Chapter 32

LIST OF ILLUSTRATIONS

Chapter 36

Part VII

PAINTINGS & WOOD-CARVINGS

(Concluded)

CHAPTER 31

MINIATURE PAINTINGS

(On *Paṭṭas*, Palm-leaf and Paper)

INTRODUCTION

IN THE FIRST FEW CENTURIES AFTER THE NIRVĀṆA OF MAHĀVĪRA THE KNOWledge of the Jaina canon was preserved only in the memory of the Jaina monks and was transmitted orally from preceptor to disciple. But often famines and epidemics claimed the lives of these learned men and with their death some knowledge of the religious doctrine was irretrievably lost. In course of time Jaina theological teaching began to suffer from irreparable gaps in its continuity as well as many aberrations from the original text.[1] Recognizing these inherent dangers in the system of oral transmission, and fearing that unless some remedial steps were taken the holy word would disappear forever, the Jaina community made attempts in the direction of saving the sacred lore. A conference of monks was held at Pāṭaliputra, where the canonical literature was systematically compiled and put into written form. Later, in the fifth century, according to the Śvetāmbara tradition, a council of monks assembled at Valabhī in Gujarat and agreed that all religious texts be committed to writing.[2] Apart from these conferences, individuals, too, strove to translate the oral tradition into a written one. Two Digambara monks—each independently of the other—in the early years of the Christian era collected the floating body of religious knowledge and reduced it to writing.[3]

Curiously enough, despite the efforts of the Jaina monks to transcribe their religious texts no Jaina manuscript written earlier than the tenth century is known to exist. What could have been the cause of this hiatus between the earnest resolves of the Jainas to write their texts and the actual appearance of the written scriptures? Possibly, the Jainas, in spite of their sincerity of purpose, were not fully able to implement their decision as enthusiastically as they had made it. Besides, it is more than likely that the early manuscripts have

[1] Moti Chandra, *Jain Miniature Paintings from Western India*, Ahmedabad, 1949, pp. 2-3.

[2] K. Kasliwal, *Jain Grantha Bhandaras in Rajasthan*, Jaipur, 1967, p. 2.

[3] H. Jain in his Introduction to *Ṣaṭkhaṇḍāgama*, Amaravati, 1947.

perished[1] as there were no *grantha-bhaṇḍāras* (monastic libraries) where they could be safely stored. For the institution of Bhaṇḍāras as repositories of manuscripts merged and crystallized after the office of the Bhaṭṭāraka as the temporal head of the community was established. This development in the history of Jaina religion appears to have taken place some time in the eighth century.[2] Erudite and dedicated, these Bhaṭṭārakas were conscious of the importance of learning and urged their followers to donate manuscrips to the temples.[3] Much religious merit was attached to such *śāstra-dāna*, which was performed as an atonement for past sins or as a celebration for the successful completion of a *vrata*. Sometimes a pious donor wouid have many copies of a particular text made and these copies would then be distributed far and wide to various Bhaṇḍāras. Occasionally, a manuscript with illustrations would be commissioned.

Whether or not manuscript-illustration was practised before the eleventh century is one of the most vexed problems pertaining to the history of Indian miniature painting.[4] That other forms of painting such as murals and painting on boards and cloth were practised from quite ancient times is well-known. Concrete evidence of wall-painting as early as the first century B.C. is provided by the Sātavāhana paintings in Caves 9 and 10 at Ajanta, while literary references, the correctness of which need not be doubted, inform us about painting on wooden boards, cloth and even on shields made of hide.[5]

Of particular interest to us are the references by Jaina writers.[6] Uddyotana-Sūri, a pupil of Vīrabhadra, who again was a pupil of the Jaina scholar-monk Haribhadra-Sūri, in his *Kuvalayamālā-kahā*, a Prakrit work composed in 778-79 at Jalor in Rajasthan, refers to a *saṁsāra-cakra-paṭa*, evidently a painting on prepared cloth depicting the futilities and miseries of human life as opposed to the joys of heaven. Its execution was regarded

[1] Scholars versed in Jaina literature have come across early manuscripts with colophons that mention that the manuscript was copied from an older one which was in a state of disintegration.

[2] V. Johrapurkar, *Bhaṭṭāraka Saṁpradāya*, Sholapur, 1958, Introduction in English.

[3] K. Kasliwal *op. cit.*, pp. 4-7.

[4] If the Pāla king Mahipāla mentioned in the colophon of the illustrated Buddhist text *Aṣṭasāhasrikā-Prajñāpāramitā* in the Asiatic Society, Calcutta (MS. G 7413), is Mahipāla I, then the year 6 of his reign, in which it was written, would be approximately 992, i.e, the late tenth century. It has twelve illustrations on palm-leaves.

[5] *Śilappadikāram*, ed. V. R. Ramachandra Dikshitar, Madras, 1939, p. 206, canto XIII, 168-79.

[6] Umakant P. Shah, Presidential Address to the All-India Oriental Conference, Fine Arts Section, XXIV Session, Varanasi, October 1968.

as praiseworthy. So also Jinasena I (*circa* 830) in his *Ādi-purāṇa* mentions a *paṭṭa-śālā* in a Jaina shrine, while Jaṭāsiṁhanandin (*circa* seventh century) in his *Varāṅga-carita* refers to a Jaina temple in which were displayed *paṭṭakas* depicting the lives of the Tīrthaṅkaras, famous Jaina monks and Cakravartins (great kings). The last two references, it may be noted, pertain to south-Indian Jaina temples, and we may accordingly conclude that the practice of painting *paṭṭakas* was widespread amongst the Jainas. Though the word *paṭṭaka* can mean a wooden board as well as a prepared cloth, it seems appropriate to give it the latter meaning and regard these early *paṭas* as the precursors of the numerous Jaina cloth *paṭas* of later date[1] which are well-known to scholars of Jaina painting. These later *paṭas*, in conjunction with the earlier references quoted above, could thus indicate a long unbroken hieratic tradition of producing such paintings on cloth.

But, interestingly enough, all early references, though they mention painting on the walls of shrines and *paṭas*, are significantly silent, as far as we are aware, on the existence of manuscript-illustration being in vogue prior to the eleventh century.

ŚVETĀMBARA MANUSCRIPT

BEGINNINGS OF PAINTED MANUSCRIPTS

The earliest illustrated Jaina manuscript, which is on palm-leaf, contains two texts, viz. *Ogha-niryukti* and *Daśa-vaikālika-ṭīkā*, both having colophons which mention the same donor, the same donee, who was a monk, and the same scribe. But the first colophon also has a date, viz. the Vikrama year 1117 (A.D. 1060).[2] This manuscript has an illustration of Śrī, a lively Kāmadeva loosing an arrow and some really well-drawn elephants (plate 265A). The superior quality of the drawing need not surprise us once we appreciate the fact that the painting of *paṭṭas* on cloth by skilful artists was prevalent long before the eleventh century. Of course the extremely-limited area for painting, circumscribed by the narrow format of the palm-leaves, may in the beginning have occasioned some difficulty to illustrators accustomed to paint larger figures on cloth.

But the question of immediate concern is how it happened that Jaina palm-leaf manuscripts, with their very limited format for painting, came to be illustrated only from the second half of the eleventh century. There can

[1] Moti Chandra *op. cit.* p. 46.

[2] This manuscript is in a Jaina Bhaṇḍāra at Jaisalmer. Satya Prakash first referred to it in *Ākṛti* (Hindi journal) and later Shah mentioned it, *op. cit.*

be no doubt that several Jaina texts on palm-leaf must have been written before the eleventh century even if they do not survive today, but the available evidence indicates that the beginning of the art of palm-leaf manuscript-illustration is a later development, of which the earliest known example is the above-mentioned Jaisalmer manuscript of 1060. Without being dogmatic, certain possibilities can be suggested. One is that there existed a common heritage of manuscript-illustration for both literary and religious texts even before the late tenth century and that the earliest Buddhist and Jaina illustrated manuscripts, which exist today, were derived from the self-same source without one faith borrowing the idea from the other. But we have no evidence of this common source. The earliest illustrated manuscript known to us pertains to the Buddhist faith. It was executed in the sixth year of the Pāla king Mahīpāla. If this ruler is Mahīpāla I, it belongs, as already stated (above, p. 394, n. 4), to some date near about 992. The style derives from a lingering classical Ajanta tradition but in the context of a more static and formal presentation. It was written at the great Buddhist centre of Nālandā. It may be that manuscript-illustration was not practised in India before the tenth century because of the narrow format of the palm-leaves on which the text was written. However, in the tenth century it would seem that some Buddhist monks accustomed to making sketches of Buddhist images and versed in the painting of religious subjects on banners felt the need for illustrating several of their religious texts by the introduction of miniature illustrations in the palm-leaf manuscripts despite their narrow format. What led to this need we cannot say, but it may be observed that even in the early fifth century the Chinese pilgrim Fa-hsien, who stayed in a monastery at the port of Tāmralipti for two years before his departure to China, made not only copies of the *sūtras* there but also drawings of Buddhist images,[1] no doubt for veneration but also as a permanent record always available to view. It is possible that the idea of illustrating Jaina religious texts was derived by the Jaina clergy from the early illustrated Buddhist palm-leaf texts made during the Pāla rule in Bengal. These Buddhist texts were illustrated with deities of the Buddhist pantheon and also with incidents from the life of the Master. What exactly were the circumstances in which the Jaina clergy came to be acquainted with the Buddhist practice of illustrating their palm-leaf manuscripts is not known. But various ways in which this could have happened can be envisaged because Jaina communities existed in many parts of the country. Moreover, Jaina preachers must have constantly travelled to and fro between Gujarat and other distant areas. It may

[1] *A Record of Buddhist Countries* by Fa-hsien, tr. Chinese Buddhist Association, Peking, 1957, p. 77.

further be surmised that the monastic orders of the Jainas with their intellectual attainments were unlikely to remain oblivious of the developments in religious art and literature in the Buddhist and Brāhmaṇical folds. This is emphasized by the fact that we know that their Bhaṇḍāras possessed texts dealing with other religions. Though it may be merely a matter of coincidence, it should be noted that the earliest Jaina illustrated manuscript on palm-leaf, namely the Jaisalmer MS. of 1060, is about three-quarters of a century later than the earliest known Buddhist example. The story of Indian wall-painting is a sharp pointer to the fact that the artistic activities of these great religions followed similar lines of expression. The possibility suggested herein, namely that the early Pāla period Buddhist illustrated manuscripts may have provided the inspiration for a similar practice amongst the Jainas, is not entirely without a tangible foundation.

WOODEN MANUSCRIPT-COVERS

In the famous Jaina Bhaṇḍāra of Jaisalmer there are two painted *paṭlīs* (wooden manuscript-covers) depicting the Vidyā-devīs of the Jaina pantheon. These Vidyā-devīs are plainly derived from some illustrated Pāla Buddhist manuscript, probably of Rāmapāla's reign in the late eleventh or early twelfth century.[1] In one of the panels of these Vidyā-devī *paṭlīs* (plate 265B) two female worshippers are seen and they unmistakably provide the key to the date of these *paṭlīs*, namely the period of the famous Jaina teacher Jinadatta-Sūri, who died in 1154. Almost identical female worshippers are seen in another beautiful *paṭlī*, also in the Jaina Bhaṇḍāra at Jaisalmer (colour-illustration 22), which was almost certainly painted when Jinadatta-Sūri went to Marukoṭṭa (Maroṭ) in Marwar on the occasion when a great temple was consecrated there. The construction of this shrine had been inspired by the Sūri's preachings and he performed the consecration-ceremony of the image of this temple. In this *paṭlī*, Jinadatta-Sūri, who was known to be of dark complexion, is depicted as brown-skinned and is seen delivering a sermon on the life of Mahāvīra to his disciple Jinarakṣita and to three *śrāvakas* (lay-desciples) and the two wives of one of them. In the centre of the *paṭlī*[2] is Mahāvīra enthroned, and on the right again is Jinadatta preaching to his disciples Guṇacandra-Sūri and Somacandra-Sūri. The *paṭlī*, which forms the

[1] It is difficult to accept the earlier dating to the second half of the tenth century proposed for these Vidyā-devīs by U.P. Shah, see Munipunyavijaya and U.P. Shah, 'Some painted wooden book-covers from western India', *Journal of the Indian Society of Oriental Art* (Special Number on Western Indian Art), March 1966, pp. 34-44, and plates XXV and XXVII.

[2] Moti Chandra, *op. cit.*, fig. 191, where the complete *paṭlī* is reproduced in monochrome.

wooden cover for a text called *Ogha-niryukti* on the rules of conduct for Jaina monks, must have been presented to the Sūri, maybe along with this very text or another text, by one of his followers on the occasion of the consecration of the Mahāvīra image. The donor was probably the *śrāvaka* who is portrayed in the *paṭlī* with his two wives. As this *paṭlī* can safely be regarded as being contemporary with this well-known Jaina Ācārya, its date is capable of fairly accurate ascertainment. Jinadatta-Sūri was a native of Rajasthan. He was born in 1075 and died in 1154. The labels on the *paṭlī* indicate who are the personages depicted therein. Jinadatta-Sūri became an Ācārya in 1122 and as the *paṭlī* could have been painted only after that event it belongs to the period 1122-54. The reverse of the *paṭlī* has only floral decoration on it. A significant feature of this *paṭlī* is the portrayal of the two wives of a *śrāvaka*. It is evident that in the representation of these two ladies we have a survival, however stylized and mannered it be, of the Bagh-Ajanta tradition of painting the female face and form. But it is the last flicker because thereafter it is not seen again. The bearded *śrāvakas* in this *paṭlī* are reminiscent of somewhat similar bearded figures in certain wall-paintings[1] in the Kailāsa temple at Ellora which are usually ascribed to the twelfth century but which may be somewhat earlier. That they are done during the rule of one of the Paramāra kings is now disputed.[2] It is thus not unlikely that the Ajanta tradition as well as the later Ellora manner of painting had continued in Gujarat, though in an increasingly stylized form.

We may accordingly surmise that the early *paṭṭakas* and paintings in Jaina shrines, of which now only literary references of the eighth and ninth centuries exist, may have been executed in this rapidly vanishing tradition. The convention of the farther projecting eye which is seen in the Jinadatta-Sūri *paṭlī* is first noticed in Cave 2 at Ajanta, but only in a few figures, and thereafter it is observed again in the Kailāsa temple-paintings at Ellora. More than one explanation for this extraordinary *cliche*, which become a marked characteristic of Jaina painting, has been suggested, but perhaps the one advanced by Muni Jinavijayaji is most plausible. He surmises that there grew up a hieratic or guild aversion to depicting the face of a deity or the human face, even when shown in profile, with only one eye, and the farther eye was consequently projected. Other explanations also exist. Two more *paṭlīs* which depict Jinadatta-Sūri and his disciples have also been published[3] and are contemporary with this famous teacher. All the

[1] *Report of the Archaeological Survey of Hyderabad*, 1927-28, plates D and E.

[2] P. Bhatia, *The Paramāras*, New Delhi, 1967, p. 350.

[3] One is published in *Apabhraṁśa-kāvyatrayī*, Gaekwad Oriental Series, 37, 1927, and the other in *Journal of Indian Society of Oriental Art*, March 1966, plate XXII.

Jinadatta-Sūri *paṭlīs* must have been painted in Rajasthan and are datable to the period 1122-54. They have a characteristic border of foliated loops and are very rich in colours (col.-ill. 22).

The hearkening back to the Ajanta tradition observed in the early *paṭlīs* is seen not only in female faces. There are several *paṭlīs* of this period with decorative meandering creepers forming roundels which enclose elephants, ducks (singly and in pairs), mythical aquatic creatures and other animals and birds (col.-ills. 23B, C, D). In one beautiful *paṭlī*[1] the roundels are absent but in the curves of the meandering creeper of flowering lotuses in a stream are seen an elephant, a leopard, a monkey, fishes, tortoises and men in running postures (plate 266A, B). This is perhaps the earliest of all the Jaisalmer *paṭlīs* but not likely to predate the late eleventh century. In two other *paṭlīs*, of which one is now very well-known and which also belongs to the Jaina Bhaṇḍāra of Jaisalmer,[2] we see a giraffe and a rhinoceros in the roundels of the meandering creepers, birds, aquatic monsters and bare-breasted girls in alluring poses (plate 267A, B and 268A), as also antelopes, a boar and a flute-player (plate 268B). The giraffe is not an Indian animal but an inhabitant of the African plains. It was no doubt seen by the illustrator of the *paṭlī* when it passed through Rajasthan with a trading caravan from a foreign country or was sent as a present to some Indian potentate. We know that rare animals and birds were included as ambassadorial gifts. It may even have come by sea to one of the Gujarat ports in a big merchant-vessel. The inclusion of such a novelty in the *paṭlī* indicates the freedom of expression which the painters enjoyed before their art became more formal in later times. The single-horned rhino is, however, found in India and though now cofined to the Terāi it was in those days known to exist in other parts of the country, and a specimen, probably in captivity, must have been seen by the painter.

In yet another *paṭlī* from the same Bhaṇḍāra we see elephants, birds with foliated tails and heraldic lions, all shown in roundels placed in squarish compartments (plate 269A, B). These decorative paintings take us back to the spirit of the painted ceilings at Ajanta with their wealth of floral, animal and foliage designs. Here again we have evidence of a lingering Ajanta tradition of decorative motifs as practised in Gujarat and Rajasthan where such *paṭlīs* were painted.[3] An inscription on this *paṭlī* reads *Niṣīhā-bhāsya-pūjā Śrī-Vijayasiṁhācārjānam*. This would indicate that the *paṭlī*, and probably

[1] Sarabhai Nawab, *Oldest Rajasthani Paintings from Jain Bhaṇḍārs*, Ahmedabad, 1959, plates 3A to 8A.

[2] *Ibid*, plates W and Y.

[3] *Ibid.*, plates 1 and 2.

also the text for which it was meant as a book-cover, were got prepared and presented to Śrī-Vijayasiṁhācārya by one of his followers. This Ācārya was a well-known Jaina teacher who lived during the reign of Siddharāja Jayasiṁha of Gujarat (1094-1144) and was a contemporary of Śrī-Hemacandra-Sūri and Śrī-Vādideva-Sūri, both famous and learned Jaina divines. There appears to be no reason, linguistic or otherwise, to regard this *paṭlī* as having been painted as early as the mid-tenth century before the time of Śrī-Vijayasiṁhācārya and having later come into his possession after which event the inscription was written thereon.[1] This inscribed *paṭlī* affords quite valuable material, based on stylistic characteristics, for dating other *paṭlīs* in which elephants, similar mythical lions and birds with foliated tails appear. Since it belongs to the first half of the twelfth century, there is good reason to ascribe most of the Jaisalmer Bhaṇḍāra decorative *paṭlīs* to the same period or the late eleventh century at the very earliest. Though a much earlier date, namely the tenth century, has been suggested for some of these *paṭlīs*,[2] a careful stylistic analysis tends to negative such early dating. In fact if it is acceptable that the very idea of illustrating these palm-leaf manuscript-texts and providing them with painted wooden covers was derived by the Jainas from the practice of the Buddhists, then this influence itself is not likely to be of a date earlier than the mid-eleventh century. The method of seeking to date Jaina manuscript-paintings by reference to sculptures in Gujarat and Rajasthan, when used as an absolute norm, may prove to be fallacious. But it can be employed to a limited extent bearing in mind that the painting and sculpture of a particular region, despite certain affinities, may not belong to the same period. We have the classic example of the Amaravati and Nagarjunakonda sculptures which have parallels in the Vākāṭaka paintings of Ajanta and yet the latter are separated from the former by well over two centuries. However, one damaged *paṭlī* of fine quality from the collection of Muni Punyavijayaji (plate 270A) depicting the lustration of Mahāvīra[3] is not unlikely, on the basis of stylistic comparison with the Jinadatta group of *paṭlīs*, to be somewhat earlier than the latter. It can accordingly be ascribed to the late eleventh century. Moreover, too much stress should not be laid on the circumstance whether the *cliche* of the projecting farther eye is pronounced or not. The Jaisamler Bhaṇḍāra has a palm-leaf manuscript of Tilakācārya's *Daśa-vaikālika-sūtra* and other

[1] Muni Punyavijaya and Shah, *op. cit.*, p. 41, n. 12, where the earlier date is suggested.

[2] *Ibid.*, p. 41. Presumably U.P. Shah would also give an earlier date to the *paṭlī* (col.-ill. 23A, B, C, D) that than suggested by us.

[3] *Ibid.*, plate XXIII (in colour).

fragmentary texts[1] illustrating a number of scenes from the lives of Pārśvanātha and Neminātha in which the convention of the projecting farther eye is for the most part almost unnoticeable (plate 271A, B, C, D), and yet the illustrations can hardly be earlier than the thirteenth century. One must also never forget what is so frequently overlooked, namely that different artists belonging to one and the same period need not all have painted in the same style. Thus, a difference in style does not necessarily connote a difference in date or provenance. The well-known *paṭlī* showing the war between Bāhubali and Bharata, formerly in the possession of Sarabhai Nawab[2] and now in the collection of Kusum and Rajeya Swali of Bombay, has on its reverse the decorative motif of the meandering creeper with elephants, birds and mythical lions in roundels (col.-ills. 23A, B, C, D). It also belongs to first half of the twelfth century, though it is probably a little earlier than the inscribed *paṭlī*, already referred to (plate 269A, B), which was made for the Jaina pontiff Vijayasiṁhācārya in the reign of Siddharāja Jayasiṁha (1094-1144). The provenance of the Bāhubali *paṭlī* is also likely to be Rajasthan, the main field of Jinadatta-Sūri's activities, where, it seems, most of these early *paṭlīs* of the Jaisalmer Bhaṇḍāra were painted in the first half of the twelfth century. The Bāhubali *paṭlī* is said to have originally been in a Jaisalmer Bhaṇḍāra.

One more *paṭlī*[3] of high importance and excellent workmanship remains to be considered in the group which forms the masterpieces of this form of Jaina painting and to which we have perforce restricted ourselves as the space at our disposal must be devoted to the most outstanding examples of Jaina painting on *paṭlīs*, palm-leaf and paper. This *paṭlī* (col.-ill. 24), said to have come from a Jaina Bhaṇḍāra, was formerly in the possession of the Jaina scholar Muni Jinavijayaji. It is now in a private collection. It depicts the famous disputation between the great Śvetambara logician Vādideva-Sūri and a well-known Digambara scholar Kumudacandra, at the court of Siddharāja Jayasiṁha in 1124 in which the former vanquished the proud Digambara savant. We have no doubt that it is to all intents and purposes a contemporary production and must have been painted within a year at the most from the date of the famous disputation which lasted six months and the story of which is not only recorded in Śvetāmbara canonical literature but is also the plot of Yaśaścandra's drama *Mudrita-kumudacandra*. Yaśaścandra was a dramatist of the time of Siddharāja Jayasiṁha (1094-1144) and the drama was written on the

[1] Sarabhai Nawab, *op. cit.*, plates O, P and Q (in colour).
[2] Moti Chandra, *op. cit.*, figs. 199-203.
[3] *Ibid.*, figs. 193-98.

occasion of the contest, the author having been present at the disputation. Its date accordingly should be *circa* 1125, and the excellence of its workmanship accords well with the period of the finest *paṭlīs* belonging to the Jinadatta-Sūri group painted in Rajasthan. The Deva-Sūri-Kumudacandra *paṭlī* was most probably the work of a painter at the capital-city of Patan which was the scene of the contest. In this metropolis, where the art of manuscript-production was greatly patronized, this event must have remained very much to the fore in the minds of the Śvetāmbara community and the *paṭlī* was no doubt commissioned for being presented, also with some canonical text, to the triumphant Deva-Sūri by one of his admiring followers. The difference in style between this *paṭlī* and those of the Jinadatta group is best accounted for by reason of the fact that they were painted in different areas resulting in the employment of different guild-artists. The procession-scene in the *paṭlī* depicting dancers and musicians, with their lively elongated figures, who accompany the ceremonial chariot with the image of Mahāvīra, is also indicative of high technical excellence in the production of painted Jaina book-covers at Patan in the first half of the twelfth century.

There are several other *paṭlīs* of later periods, namely the late twelfth and the thirteenth and fourteenth centuries, but they tend to be increasingly hieratic and formal and lack the *joie de vivre* of meandering creepers with birds, animals and lotus-flowers, or the sedate charm of the Jinadatta group or the brilliance of the Deva-Sūri-Kumudacandra disputation.

PALM-LEAF PERIOD

Turning to the illustrations on the palm-leaf texts themselves, we have already noted that the earliest known example is dated 1060 (plate 265A). Thereafter we have a leaf of the *Piṇḍā-niryukti* (a text on monastic rules) with a single well-drawn elephant, though the colour is rubbed (plate 270B). It is flanked by a formal lotus-medallion on either side. This manuscript was got written by one Ānanda, son of a merchant, and presented to Yaśodeva-Sūri (1093-1123), a disciple of Muni Candra-Sūri. It was a very common and esteemed practice for the Jaina laity to have canonical texts prepared and presented to the Jaina Ācāryas who usually kept them in their Bhaṇḍāras. The very rich bankers and merchants donated even temples to the community, but both kinds of donations were equally efficacious in giving pious merit to the donor. Such a credo projects an interesting form of socialism which existed in the Jaina faith. The offerings of all devotees, whether humble or munificent, were equally meritorious. The writer of the manuscript is



A. Śrī and Kāmadeva, illustration from a palm-leaf MS., A.D. 1060 (Jaisalmer Bhaṇḍāra)



B. Vidyā-devī and female worshippers, part of an illustrated book-cover, A D. 1122-54, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A



B

A and B. Illustrations from a book-cover, late eleventh or early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A



B

A and B. Illustrations from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A. Illustration from a book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



B. Part of an illustrated book-cover, early twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhandāra)

PLATE 268



A



B

A and B. Animal-drawings from an illustrated book-cover, first half of the twelfth century (see text for earlier date), Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A. Lustration of a Jina, illustrated book-cover, late eleventh to early twelfth century (see text for earlier date), Gujarati or west-Indian style (L.D. Institute, Ahmedabad)



B. Elephant, from an illustrated palm-leaf MS, first quarter of the twelfth century (formerly Muni Jinavijaya Collection)



C. Sarasvati, illustration from a palm-leaf MS, A.D. 1127, Gujarati or west-Indian style (Śāntinātha Bhaṇḍāra, Cambay)



A



B



C



D

A to D. Illustrations from a palm-leaf MS., thirteenth century, Gujarati or west-Indian style (Jaisalmer Bhaṇḍāra)



A. I ustration of a Jina



B. Birth of a Jina

Illustrations from a palm-leaf MS., A.D. 1370, Gujarati or west-Indian style (Ujhamphoi Dharmaśālā, Ahmedabad)

PLATE 272

mentioned as one Somapāla. Even if it belongs to the last year of Yaśodeva-Sūri it cannot be later than 1123. The reverse has a design consisting of a circle of petals and a circle of *haṁsas* (swans) between two lotuses. The use of the *haṁsas* as a decorative motif in the early-twelfth century *paṭlis* is in keeping with the same feature on this palm-leaf illustration itself of about the same period. It is, however, in a poor condition. It was once in the collection of Muni Jinavijayaji.

The manuscript of the *Jñāta-Sūtra*, which has only two miniatures, in the Śāntinātha temple Bhaṇḍāra at Cambay, is famous because of its early date, namely 1127, and the attractive standing figure of Sarasvatī[1] in one of its two paintings where the projecting farther eye is absent. It is not in the style of the contemporary Jinadatta-Sūri *paṭlis* where the womenfolk are painted in a lingering Ajanta tradition which fades out thereafter. This Sarasvatī miniature (plate 270C) is the precursor of the characteristic Jaina style which hereafter dominates manuscript-illustration. This manuscript is followed by the *Daśa-vaikālika-laghu-vṛtti* with a single miniature of two monks and a layman, dated 1143, also in the same Bhaṇḍāra. It is only of antiquarian interest. But in the same Śāntinātha Bhaṇḍāra is a *Nemināthacarita*, dated 1241, with four miniatures including an attractive painting of Ambikā seated.[2] Here we find that the Jaina palm-leaf illustration-style is now fully developed with the excessive mannerisms which were to remain for centuries. In these early palm-leaf manuscripts the number of illustrations is generally few, but this is not an invariable rule particularly from the second half of the thirteenth century. An illustrated palm-leaf manuscript of the *Ogha-niryukti* in the Jaina Bhaṇḍāra at Chhani, near Baroda, has a large number of illustratrations of Vidyā-devīs.[3] The workmanship is good but the repeated depiction of female deities is apt to become monotonous. They evidence the same style as the Ambikā figure of 1241 referred to above and belong to the second half of the thirteenth century, though they have been erroneously dated by some writers as 1161. A palm-leaf manuscript of the *Sāvaga-paḍikkamaṇa-sutta-cuṇṇi* in the collection of the Museum of Fine Arts, Boston, was executed near Udaipur in Mewar in 1260. It contains six miniatures, some of which are badly rubbed. Stylistically, the paintings show no difference from the paintings in manuscripts from Gujarat. It thus becomes evident that the Gujarati or west-Indian style was current in southern Rajasthan also.

[1] *Ibid.*, fig. 16 (in colour).
[2] *Ibid.*, fig. 46 (in colour).
[3] *Ibid.*, figs. 39 to 42 (in colour).

Another development in the late thirteenth century is that the illustrators, even in the limited format at their disposal, began increasingly to give expression to the subject-matter of the text in a narrative form and with greater freedom than before. The single deities, with and without attendants, are now sometimes replaced by scenes from the lives of the Tīrthaṅkaras. There are two such notable examples. The first is a manuscript of the *Subāhu-kathā* and other stories in the collection of the Sanghvi Bhaṇḍāra, Patan, dated 1288.[1] It depicts incidents from the life of Neminātha and there are as many as twenty-three illustrations. Rudimentary landscape is introduced in the form of rocks, trees and animals of the forest, while incidents are at times unfolded by employing the method of continuous narration in which the different events which comprise an incident are all placed in the picture-space of a single illustration. This method as well as the treatment of landscape must have been known to the painters of the early Jaina *paṭṭas* (on cloth) and of the walls of Jaina shrines prior to the eleventh century. But apart from the wooden *paṭlīs*, such innovations had hitherto not been attempted on the restricted format available for illustration on the palm-leaves themselves which bore the text. These departures from bare iconographic representations indicate a realization of the possibilities of miniature painting and the utilization for compositional purposes of even the most limited space.

The second manuscript belonging to this category is undated but it is obviously to be ascribed to the same period. It depicts episodes from the lives of the Tīrthaṅkaras Pārśvanātha and Neminātha. It is in the Jaina Bhaṇḍāra at Jaisalmer (plate 271A, B, C, D) and has twenty miniatures.[2] The illustrations of both these manuscripts possess a rare charm and a more spontaneous approach than the earlier manuscript-illustration of single deities. However, certain conventions for depicting the stock events in the life of a Tīrthaṅkara can already be observed and were probably derived from similar conventions which had grown up before the eleventh century in the paintings on *paṭṭas* and on the walls of Jaina temples. Though paper had come into use in Gujarat as early as the twelfth century[3] for preparing manuscript-texts, it did not become a vehicle for manuscript-illustrations till about the mid-fourteenth century and even then it was somewhat tardily adopted round about 1400 employing a rather narrow format in imitation of the palm-leaves. Accordingly,

[1] *Ibid.*, figs. 50 to 53.

[2] Sarabhai Nawab, *op. cit.*, plates J to S (in colour).

[3] In the L. D. Institute, Ahmedabad, there is a folio of a paper manuscript *Śāntinātha-boli*, dated 1294. A Jaina manuscript, with a twelfth-century date, was in the possession of Muni Jinavijayaji.

we find that illustrations on palm-leaf continued to be painted in the fourteenth and even in the fifteenth century. A dated example of this later priod is a *Kalpa-sūtra* and *Kālakāčārya-kathā* in the Bhaṇḍāra of the Ujjamphoi Dharmaśālā, Ahmedabad,[1] which was commissioned in 1370 (plate 272A, B). It follows the older tradition of having only a few illustrations, namely six, but these are of superior workmanship though static and formal. But one factor which emerges from an examination of these paintings is a growing appreciation amongst illustrators that a miniature art to be fully effective demands fine drawing and skilful brushwork. To the same period or slightly later belong the thirty-four miniatures illustrating a well-known *Kalpa-sūtra* palm-leaf manuscript in the Anandji-Mangalji-ni Peḍhi-nā Jñān Bhaṇḍāra at Idar,[2] where the use of gold is seen to highlight the colour-effects. The idea of using gold may have been derived from Persian manuscript-illustrations. Gujarat was at this time under the rule of the Muslim governors of the Delhi Sultanate, and cultural intercourse with Persia was greatly favoured by the ruling Muslim aristocracy. Jaina illustrators may have had occasions to see Persian manuscripts. There are also some palm-leaf illustrations in the Baroda Museum where gold has been used. There has been some controversy about the date of this Idar manuscript, but on grounds of style it can be ascribed to about 1370 or preferably a little later.

In view of the fact that the production of illustrated palm-leaf manuscripts seems to have been fairly extensive in the thirteenth and fourteeth centuries, a uniform quality of work in the illustrations belonging to a particular period cannot always be expected as artists varied in their skills. This factor must always be borne in mind in assessing departures from the best work produced at that time.

THE PAPER PERIOD

Though the employment of paper for Jaina manuscripts in Gujarat was as early as the twelfth century, its use for illustrated manuscripts, on the available evidence, does not pre-date the fourteenth century. The reason for this not clear. It may be due to the scarcity of this material. Whatever the reason be, the fact remains that the production of manuscripts during the twelfth and thirteenth centuries and up to the mid-fourteenth century continued to be on palm-leaves. They were used on an extensive scale if we are to give credence to well-known traditional accounts about the large number of scribes in the employ of the Caulukya rulers of Gujarat, Siddharāja Jayasiṁha (1094-1144) and Kumārapāla (1144-72) and the famous banker-ministers Vastupāla and

[1] Moti Chandra, *op. cit.*, figs. 54 to 58.

[2] *Ibid.*, figs. 59 to 78.

Tejaḥpāla of the Vaghelā kings, and Pethād Shāh, minister of the Paramāra ruler Jayasiṁha in the second half of the thirteenth century.

U.P. Shah maintains that the earliest illustrated Jaina manuscript on paper is a *Kalpa-sūtra-Kālakācārya-kathā* dated Vikrama-*saṁvat* 1403 (A.D. 1346).[1] The format is narrow, namely 28 cm. x 8·5 cm., and the text is only six lines to a page. But this date cannot be accepted as authentic. For one thing, the date 1403 appears in the margin of one of the folios and not in a colophon and seems to be a later addition. The end of the *Kalpa-sūtra* section states it was deposited in the Mahāvīra Bhaṇḍāra in Vikrama-*saṁvat* 1505 (A.D. 1448). The latter date is in all probability also the date of the execution of the manuscript, it being deposited in the Bhaṇḍāra in the very year in which it was prepared. On stylistic grounds the date A.D. 1346 is much too early, and this conclusion is reinforced by another manuscript in the National Museum, also of the *Kalpa-sūtra-Kālakācārya-kathā* (accession no. 51·53), which is very similar in style and format (col.-ill. 26). Both manuscripts are 28 cm. x 8·5 cm. and have only six lines to a page. Moreover, the style of the paintings in both manuscripts is the same and the sizes of the illustrations are also alike. The National Museum manuscript bears a date in the colophon (plate 273) which is Vikrama-*saṁvat* 1509 (A.D. 1452). There can be no doubt about this date as it is in the colophon itself and is not a later addition. Thus, the manuscript published by U.P. Shah bearing the date 1346 is in fact is a mid-fifteenth-century one and the date of its being deposited in the Mahāvīra Bhaṇḍāra, namely 1448, fits in most suitably with the suggested period of its execution. The two manuscripts are obviously very close to each other in point of time. The National Museum manuscript, incidentally, indicates that even if the format is somewhat narrow in imitation of the palm-leaf manuscripts and the text is only in six lines, nevertheless, such features are by no means conclusive factors in favour of a very early date such as the middle of the fourteenth century or the second half thereof.

In the Prince of Wales Museum, Bombay, there is a manuscript of the *Kālakācārya-kathā* bearing the date of A.D. 1366 and, interestingly enough, executed in Yoginīpura (Delhi).[2] The manuscript has only three illustrations depicting a deity seated in a frontal pose. The style of the painting is identical

[1] Moti Chandra and U.P. Shah, 'New documents of Jaina paintings', *Shri Mahāvīra Jaina Vidyālaya Golden Jubilee Volume*, Bombay, 1968, pp. 375, colour-plate fig. 1 and figs. 1-3. Moti Chandra differed and regarded it, and rightly, as a fifteenth-century manuscript.

[2] S. V. Gorakshkar, 'A dated manuscript of the *Kālakāchārya-kathā* in the Prince of Wales Museum', *Bulletin of the Prince of Wales Museum*, 9, pp. 56-57, figs. 69-71.

with that prevailing in Gujarat, which would indicate that the same styles prevailed in the northern and western regions during the fourteenth century. However, hieratic poses and the limited number of illustrations show that the idiom in this manuscript was still very closely linked with the styles seen in palm-leaf manuscripts.

Another manuscript on paper which was in the possession of Muni Jinavijayaji bears a colophon stating that it was written in Vikrama-*saṁvat* 1424 (A.D. 1367) and was presented by one Deheda to Saṅghatilaka-Sūri in Vikrama-*saṁvat* 1427 (A.D. 1370) (plate 275A). It is 7·5 cm. in width and has seven lines to a page. The paintings which total only eight in number cover 7·5 x 5 cm. Muni Jinavijayaji regarded it as the earliest-known illustrated Jaina manuscript on paper. The present author saw it many years ago and it being no longer available for further examination, no more can be done than to state the facts noted then. It is possible, however, that the date is correct. The workmanship is not of a high order, but that may be due to the fact that the painter was one of mediocre ability. Even amongst the palm-leaf illustrations the quality varies a great deal. However, it is not without significance that there are only eight miniatures in the manuscript, whereas in the later paper manuscripts the number of illustrations is considerably increased.

In the collection of the L.D. Institute of Indology at Ahmedabad is a *Śāntinātha-carita*[1] which bears the date 1453 (A.D. 1396). But the colophon appears to be a later addition and on stylistic grounds it is not possible to date it earlier than the second half of the fifteenth century.

One of the finest early paper manuscripts is the *Kalpa-sūtra-Kālakācārya-kathā* of the Prince of Wales Museum,[2] which, we would venture to suggest, belongs to the last quarter of the fourteenth century. It may be noted that in the *Kālakācārya-kathā* we find that the Sāhis who support Kālaka are based on Mongoloid types derived from fourteenth-century Persian paintings. The reason for this is that the Sāhis were foreigners and the Mongoloid types in Persian paintings were regarded as eminently suitable for depicting those Sāhis. To the same period we may ascribe an undated *Kalpa-sūtra-Kālakācārya-kathā* of the Bhaṇḍāra at Jaisalmer[3] for which Sarabhai Nawab suggested the early fifteenth century. The illustrations are of small size, approximately 8 x 8 cm.,

[1] Moti Chandra and Shah, *op. cit.*, pp. 378 ff., fig. 6.

[2] Moti Chandra, 'An illustrated manuscript of the Kalpasūtra and Kālakāchārya-kathā', *Bulletin of the Prince of Wales Museum*, 4, 1953-54, pp. 40 ff., plates VII-XIV.

[3] Sarabhai Nawab, *op. cit.*, figs. 20 to 50, 60, 65, 70, 75, 78, 83 and 86 (in colour).

against red grounds and both gold and silver are used. The workmanship is of good quality. The size of the miniatures is thus closer to the format of the palm-leaf illustrations than to the later-day miniatures on paper which usually tend to be larger. The number of illustrations is thirty-three and in this respect it is in keeping with the increase in the number of illustrations. It appears to be slightly earlier than the Prince of Wales Museum manuscript and should also be ascribed to the last quarter of the fourteenth century (plate 275B).

Such a large number of illustrated paper manuscripts exist that it is only possible in the present chapter to take note of a few of them which have a direct bearing on the development of the manuscript-illustration style in Jaina painting. One of the most important of the early-fifteenth-century illustrated manuscripts is a *Kalpa-sūtra-Kālakācārya-kathā* dated 1415. The *Kalpa-sūtra* portion is in the collection of Shri Birla of Calcutta, while the *Kālaka*-portion is in the possession of Shri P.C. Jain of Bombay (col.-ills. 25 A, B, C, D).[1] The workmanship is of a high order and several of the illustrations are indeed very attractive. Its provenance is not known but it could be Patan. Close to it in date and of quite good workmanship (col.-ill. 27 and plate 274) is a *Kalpa-sūtra* in the National Museum, which is dated 1417. Even at this early date, conventions such as sharp pointed noses, small pointed double chins and marrionette-like appearances and gestures have crystallized. The India Office *Kalpa-sūtra*[2] dated 1427 is elaborately decorated and the writing is in silver and gold ink. Though the majority of the highly-decorated manuscripts written in gold and silver ink on coloured pages belong to a later date the India Office manuscript affords evidence that at least the beginnings of this 'opulent style'[3] are to be found in the second and third decades of the fifteenth century.

Though it is not advisable to make a categorical statement it may generally be said that the late-fourteenth and early-fifteenth-century illustrated paper manuscripts are of good quality. The main centres for the production of these manuscripts were the towns of Gujarat such as Patan, Ahmedabad, Broach, etc., and various places in Rajasthan, but the style of painting was not confined to these areas. At Mandu during the period 1435-40 two excellent illustrated manuscripts were produced in a local variant which certainly equalled if not surpassed the best Gujarati work of the period. A *Kalpa-sūtra* dated 1439 painted

[1] Karl Khandalavala and Moti Chandra, *New Documents of Indian Painting—a Reappraisal*, Bombay, 1969, p. 15, figs. 5-8.

[2] A. Coomaraswamy, 'Notes on Jain Art', *Journal of Indian Art and Industry*, 16, nos. 122-28, 1913, plate 1, fig. 5.

[3] Karl Khandalavala, 'Leaves from Rajasthan', *Mārg*, IV, no. 3, p. 10.

at Mandu is now in the National Museum,[1] while the *Kālakācārya-kathā*[2] in the collection of the late Muni Puṇyavijayaji can be ascribed to approximately the same date. We find that wherever there were prosperous Jaina communities a demand for illustrated Jaina manuscripts came into being. Though adhering to tradition and hieratic requirements both these Mandu manuscripts evidence innovations and a mastery over brilliant yet suave colouring. In the *Kalpa-sūtra* of 1439 the stereotyped female costume of the Gujarat manuscript-illustrations occasionally gives way to the contemporary mode of dressing adopted by ladies in Mandu. The *Kālakācārya* illustrations are even more effective than those of the *Kalpa-sūtra* and are amongst the finest examples of Śvetāmbara Jaina painting.

Another provincial development is seen in an elaborate *Kalpa-sūtra* dated 1465 painted at Jaunpur during the reign of Husain Shāh Sharqī.[3] It is evident that there was a rich Jaina community in Jaunpur and the manuscript is the work of local illustrators. Contemporary costumes are worn by some of the female figures and the characteristic method of draping the *oḍhnī* over the breasts in a broad band, seen in the Mandu *Kalpa-sūtra*, is also to be observed in several folios of the Jaunpur manuscripts. Musicians are shown wearing *dhotīs* and turbans. The winds of change were slowly but surely eroding the traditional practices of a hieratic art. In Gujarat itself, at Gandhar Bundar near Broach a most sumptuous manuscript was produced, namely the famous *Kalpa-sūtra-Kālakācārya-kathā* of the Devasā-no Pāḍo Bhaṇḍāra at Ahmedabad.[4] A folio from it is in the National Museum, New Delhi (col.-ills. 28A, B). Several of the panels which comprise the border-decoration of the folios are obviously the result of the influence of the Persian Timurid school of painting, though it is very likely that costumes and turbans do reflect the sartorial fashions of the Sultanate court and its followers in Gujarat. The manuscript can be dated *circa* 1475 and is no doubt the most sumptuous and interesting of that group of elaborate manuscripts which belong to what is termed the 'opulent period' of Jaina manuscript-production which ranges approximately between 1427 and 1550. The introduction of numerous vignettes and a variety of decorative patterns, under the influence of Persian painting and also perhaps of Persian carpets, textiles, pottery, etc., indicates a new outlook. Even landscapes and seascapes

[1] Karl Khandalavala and Moti Chandra, 'A consideration of an illustrated MS. from Māṇḍapadurga (Mandu), dated 1439 A.D.', *Lalit Kalā*, 6, pp. 8 ff., col.-plates and plates V-VII.

[2] Khandalavala and Moti Chandra, *op. cit.*, 1969, p. 21.

[3] Karl Khandalavala and Moti Chandra, 'An illustrated *Kalpasūtra* painted at Jaunpur in A.D. 1465', *Lalit Kalā*, 12, pp. 9-15, col.-plates and plates I-V.

[4] Khandalavala and Moti Chandra, *op. cit.*, 1969, pp. 29-43, where the manuscript is dealt with in considerable detail.

make their appearance. This movement had been heralded as early as 1451 with the *Vasanta-vilāsa* scroll,[1] now in the Freer Gallery, Washington. Here the theme is no longer hieratic being a *phāgu* in old Gujarati which deals with love in the advent of spring. So also the *Bāla-Gopāla-stuti* manuscripts[2] deal with the Kṛṣṇa legend with a freedom which indicates that though the illustrators of all such manuscripts had not departed from the Jaina style they were refusing to be bound by hieratic shackles. A single folio in the National Museum (col.-ill. 28C) is also, it seems, from the Devasā-no Pāḍo manuscript and can accordingly be dated *circa* 1475. A manuscript rather similar to that of the Devasā-no Pāḍo Bhaṇḍāra was painted at Patan in 1501.[3] Judging from photographs and colour-slides of this manuscript, seen by us, the Devasā-no Pāḍo manuscript appears to be somewhat earlier. Much secrecy surrounds its present whereabouts. Maybe the new trend of Persian influence in the border-decoration was first started by the Devasā-no Pāḍo manuscript about 1475 in the coastal area of Broach and was adopted later at Patan at the end of the fifteenth century. Some writers however prefer to regard the Devasā-no Pāḍo manuscript as belonging to the early sixteenth century and would support that viewpoint by reference to the Patan manuscript of 1501.

Among other important manuscripts of the 'opulent period' is a *Kalpa-sūtra* in the Hamsavijayaji collection of the Ātmānanda Jaina Jñāna Mandir, Narasimghji-ni-Pol, Baroda.[4] It is elaborately decorated with floral and animal patterns.

An unusually fine manuscript with illustrations rather different in style from the general run of illustrations of this period is the *Kalpa-sūtra* in the collection of Upādhyāya Sohanvijayaji of Vijayānanda Sūrīśvaraji-nā Sanghāḍā.[5] It is dated 1466. A little later comes a *Kalpa-sūtra* from Mandu in the collection of Muni Kantivijayaji, also in the above-mentioned Ātmānanda Jñāna Mandir, Baroda. It may be noted that though this manuscript hails from Mandu and though quite attractive it is not in the style of the Mandu *Kalpa-sūtra* of 1439 and the Muni Punyavijayaji *Kālakācārya-kathā*[6] which also is unmistakably

[1] W. Norman Brown, *Vasanta Vilāsa*, Connecticut, 1962.

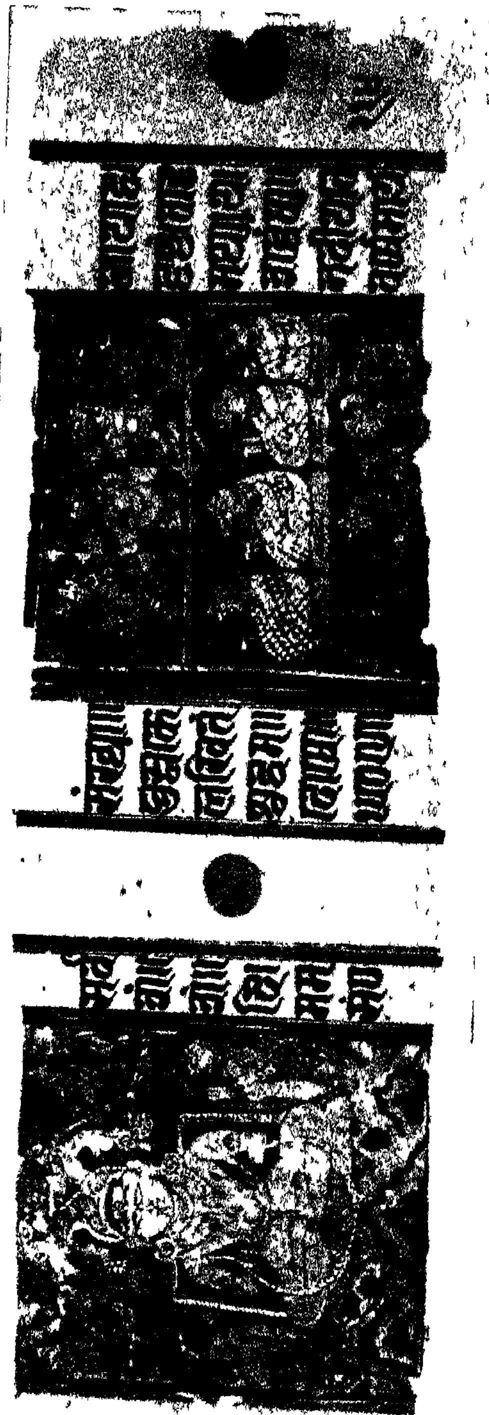
[2] W. Norman Brown, 'Early Vaishṇava miniature paintings from western India', *Eastern Art*, II, 1930, pp. 167-206.

[3] Moti Chandra and U.P. Shah, *op. cit.*, 1968, p. 364, figs. 12, 13.

[4] Moti Chandra, *op. cit.*, 1949, figs. 139 to 147.

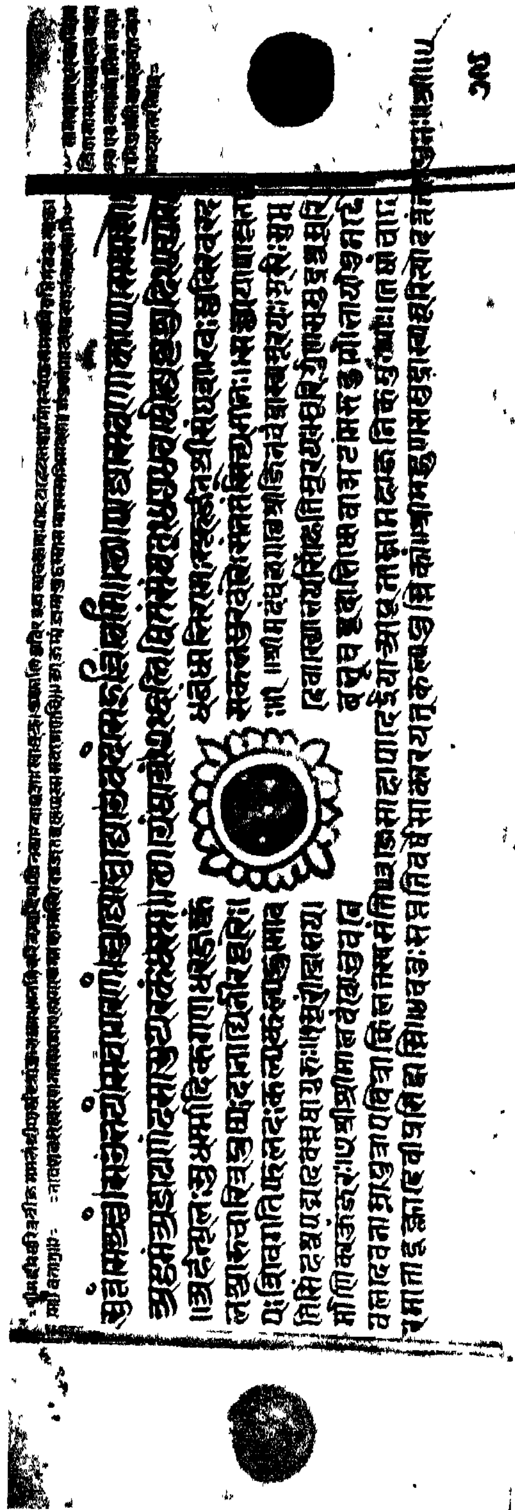
[5] *Ibid*, figs. 148 to 154.

[6] Pramod Chandra, 'A unique Kālakāchāryakathā MS. in the style of the Mandu Kalpasūtra of A.D. 1439', *Bulletin of the American Academy of Benares*, I, pp. 1-10, figs. 1-20.



Colophon of a MS., Vikrama-*saṁvat* 1509 (A.D. 1452), containing colour-illustration 26 (National Museum, New Delhi)

PLATE 273



Colophon of MS. Vikrama-*saṁvat* 1474 (A.D. 1417), containing colour-illustration 27 (National Museum, New Delhi)

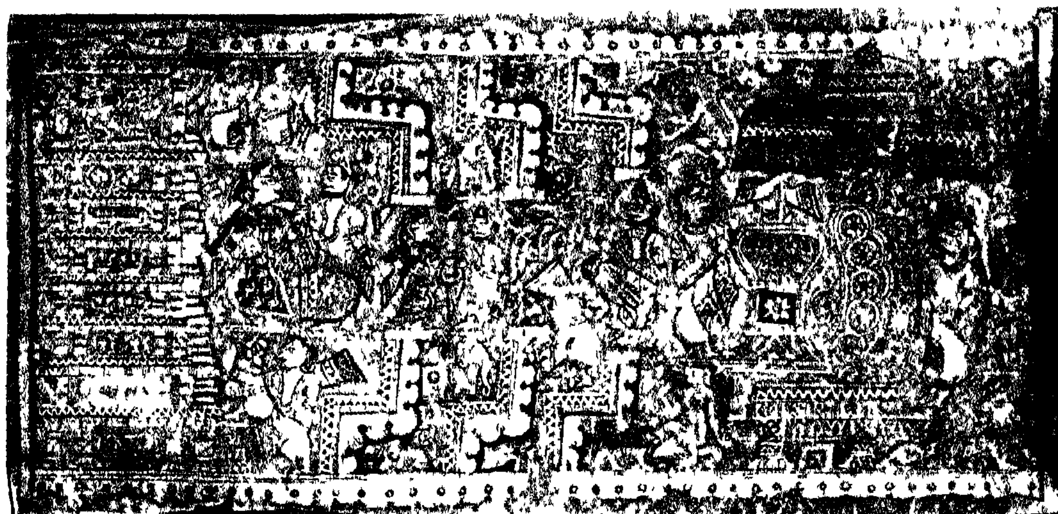
PLATE 274



A. Birth of a Jina, illustration from a palm-leaf MS., A.D. 1367, Gujarati or west-Indian style (formerly Muni Vijayaji Collection)



B Jina's *pañca-muṣṭi-loca*, illustration from a MS, *circa* late fourteenth century, Gujarati west-Indian style (Jaisalmer Bhaṇḍāra)

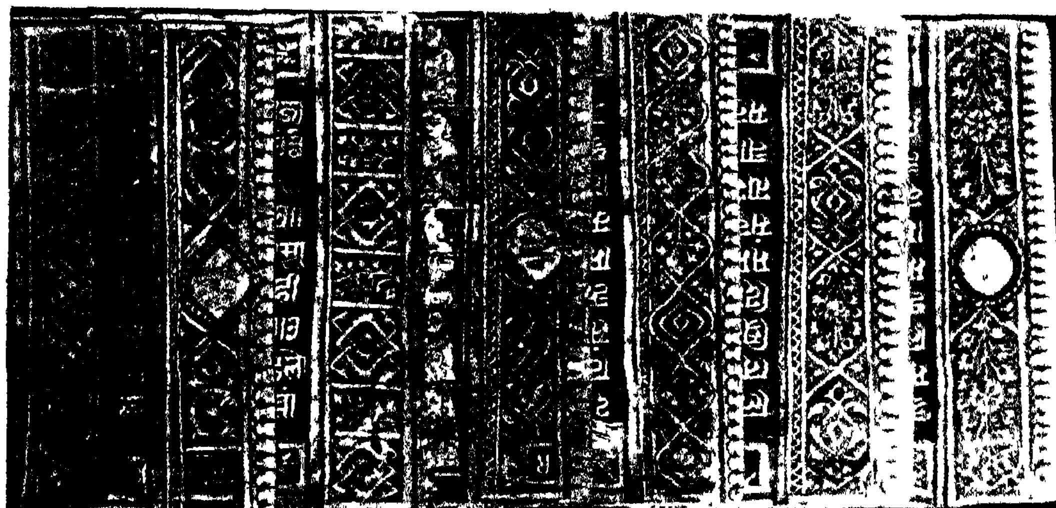


A. King Yaśodhara welcomed by his wife, illustration from the *Yaśodhara-carita*, A.D. 1494, Gujarat, probably Sojitra (Private Collection)



B. Border-decoration in the *Yaśodhara-carita* (see above)

PLATE 276



A



B

Border-decorations in the *Yaśodharc-carita* (see plate 276A) (Private Collection)

PLATE 277



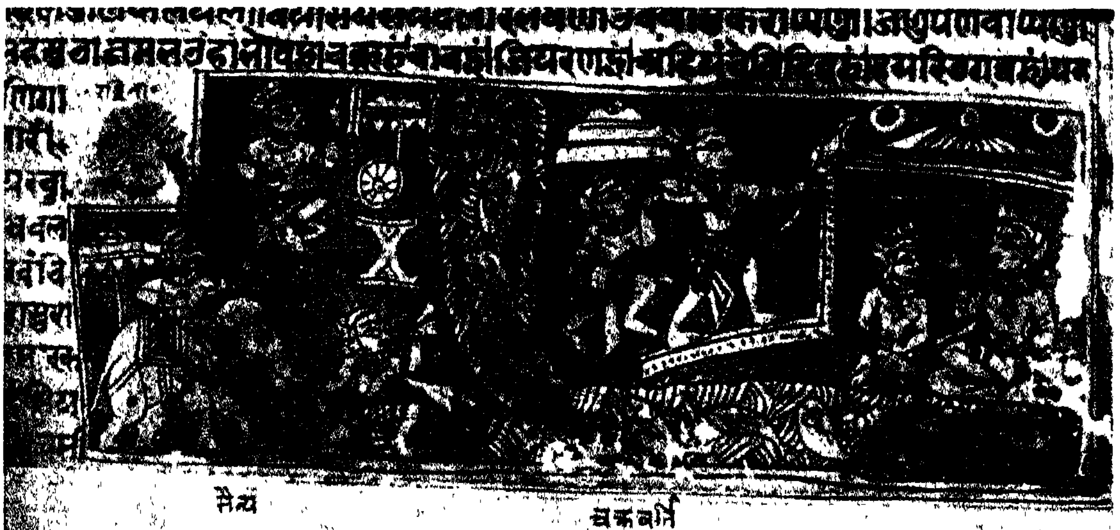
A The sixteen dreams of Maru-devi (detail), from the *Ādi-purāṇa*, A D. 1404, Yoginīpura (Delhi), north-Indian style (Private Collection)



B Kamala-śrī awaits Bhaviṣayattha's return, from the *Bhaviṣayattha-kahā*, *circa* A.D. 1430 (see text for later date), probably Delhi, north-Indian style (Private Collection)



A. Musicians and dancers, from the *Mahā-purāṇa*, *circa* A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Nayā Mandir, Old Delhi)



B. Bharata's army on the march, from the *Mahā-purāṇa* (see above)



A. Indra holding court, from the *Pāsaṇāha-cariu*, A D. 1442, Gwalior, north-Indian style (Private Collection)

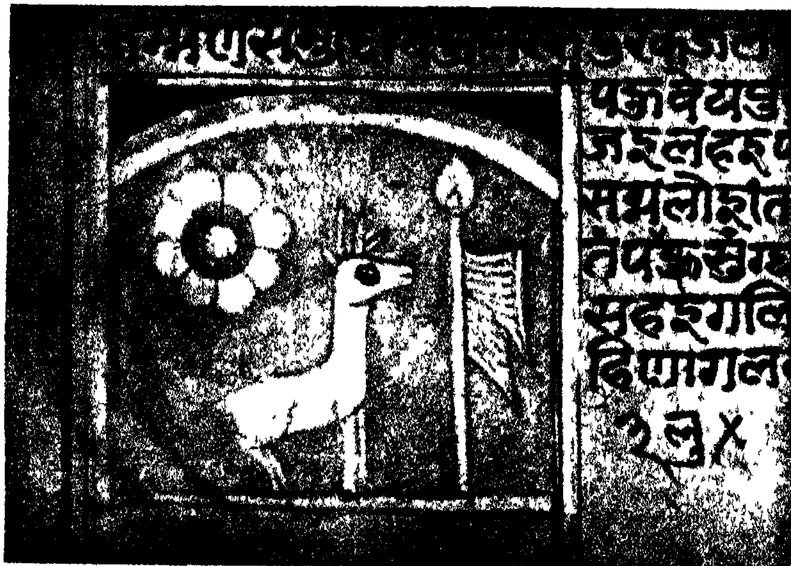


B. King Yaśodhara entertained by a dancer and musicians, from the *Jasahara-cariu*, *circa* 1440-50, probably Gwalior, north-Indian style (Private Collection)

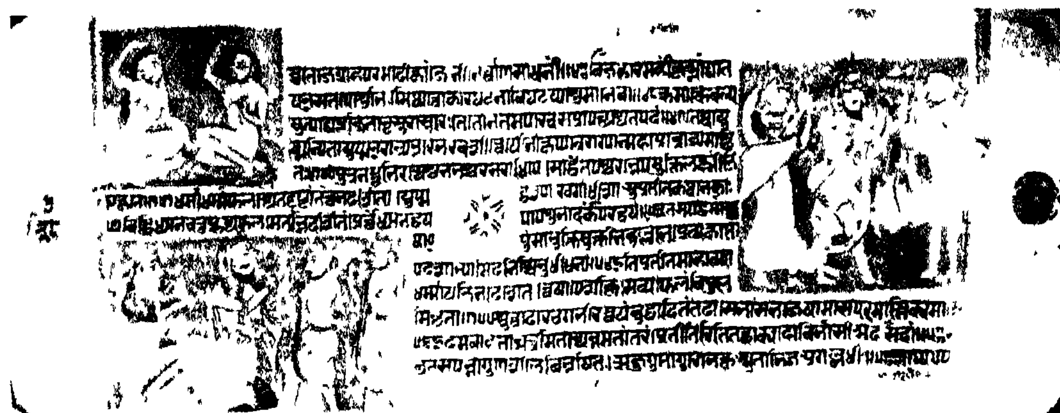
PLATE 280



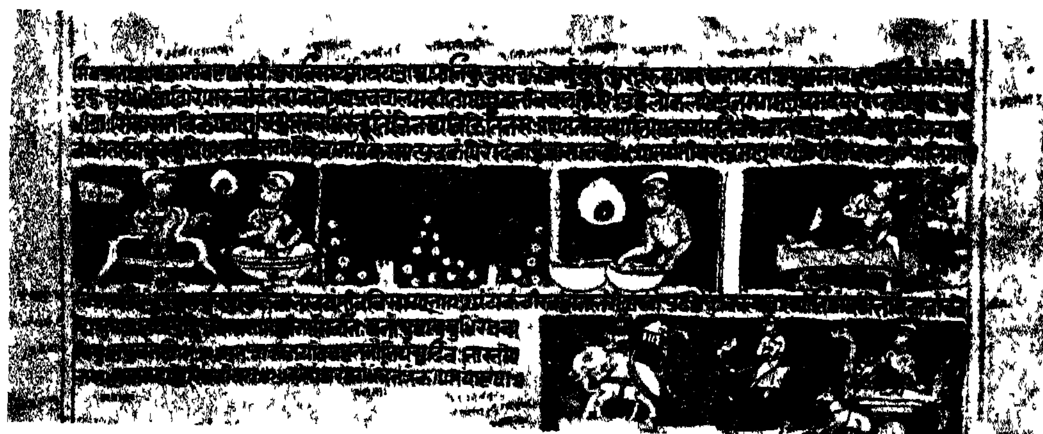
A. Śāntinātha's army, from the *Sāntiṇāha-cariu*, *circa* A.D. 1450-60 (see text for later date), probably Delhi, north-Indian style (Private Collection)



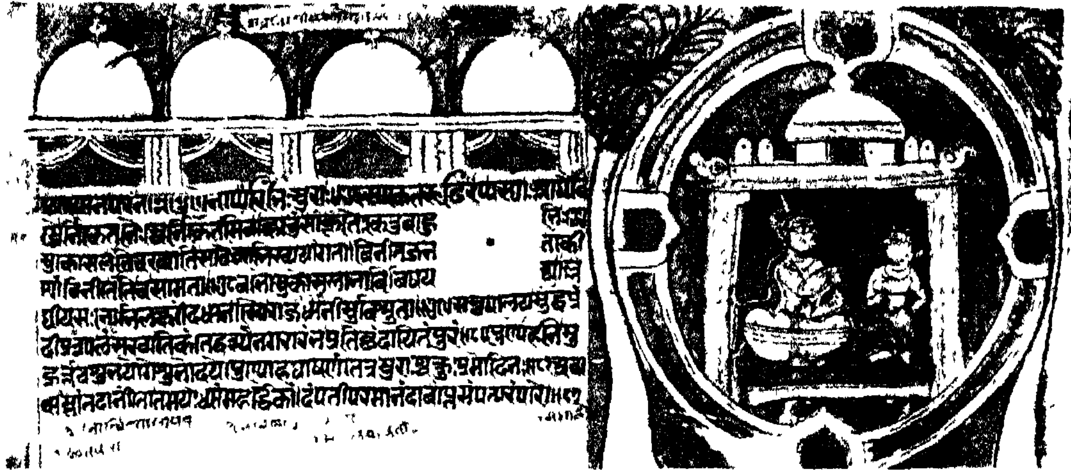
B. Yaśodhara born as a goat, from the *Jasahara-cariu*, A.D. 1454, probably Delhi, north-Indian style (Private Collection)



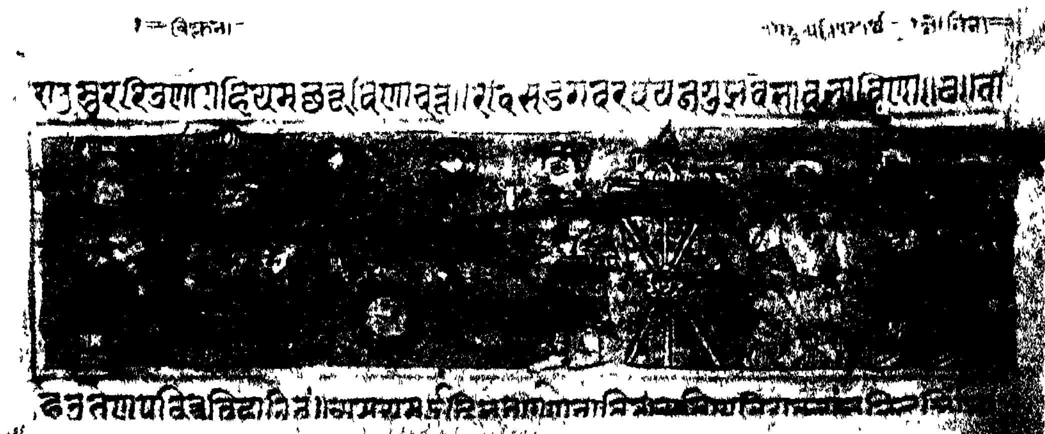
A. Sahasrabala renounces life, from the *Ādi purāna* (group 1), *circa* A D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)



B Celebrations at Ṛṣabha's birth from the *Ādi-purāna* (group 2), *circa* A D 1475 (see text for later date), probably Delhi, north-Indian style (Private Collection)



A. City of Ayodhyā, from the *Ādi purāṇa* (group 2) (see plate 282B) (Private Collection)



B. Yaśodhara born as a fish, from the *Yaśodhara-carita*, A.D. 1590, Amer (Private Collection)



Bharata's army advances towards the Mleccha kingdom, from the *Mahā-purāna*, A.D. 1540, Palam, north-Indian style (Private Collection)

in the same Mandu style of 1439. The Muni Kantivijayaji manuscript from Mandu has reverted to the usual Jaina style practised in Gujarat. It would thus appear that there were different groups of illustrators at Mandu in the fifteenth century, some working in the usual Gujarati style and some who were more progressive evolving the characteristic Mandu idiom seen in the *Kalpa-sūtra* of 1439.

One point of some importance to note is that considerations of style must prevail when it is not possible to reconcile the date of an illustrated manuscript with the style of the paintings. This is amply borne out by an example in the National Museum. It is a *Kalpa-sūtra-Kālakācārya-kathā* (accession no. 51·21), bearing the date Vikrama-*saṁvat* 1321 (A.D. 1264). But this is obviously not possible as the illustrations not only belong to the last quarter of the fifteenth century but no illustrated paper manuscript of the thirteenth century exists. It is thus plain that the manuscript including the colophon was copied from a palm-leaf manuscript of 1264 in the late fifteenth century and embellished with paintings in the contemporary style.

DIGAMBARA MANUSCRIPTS[1]

The tradition of illustrated manuscripts of the Digambara Jainas can be traced back to the twelfth century. In the centuries that followed it appears to have enjoyed a fairly widespread prevalence in parts of southern, western and northern India, but its production is very limited compared to the vast production of Śvetāmbara illustrated manuscripts.

THE PALM-LEAF PERIOD

Three palm-leaf manuscripts—the *Ṣaṭ-khaṇḍāgama*, the *Mahā-bandha* and the *Kaṣāya-pāhuḍa*—in the collection of Jaina Siddhānta-basti at Mudbidri (Karnataka)[2] appear to the oldest illustrated texts of the Digambara Jainas (col.-ills. 12-21 in chapter 30 above). They deal with the *karman* philosophy and have the original Prakrit text written in the Kanarese script. The number of illustrations in these manuscripts is limited: there are two in the *Ṣaṭ-khaṇḍāgama*, seven in the *Mahā-bandha* and fourteen in the *Kaṣāya-pāhuḍa*. The paintings in all these manuscripts consist of decorative medallions with a geometrical

[1] This section is based largely on the material discovered by Saryu Doshi and discussed in her doctoral dissertation, in addition to the Digambara manuscripts which were already known.

[2] These manuscripts are also known as *Dhavalā*, *Jaya-dhavalā* and *Mahā-dhavalā*. S. Doshi, 'Twelfth century illustrated manuscripts from Mudbidri', *Bulletin of the Prince of Wales Museum, Bombay*, 8, 1962-64, pp. 29-36; C. Sivaramamurti, *South Indian Painting*, New Delhi, 1968, pp. 90-96. [Also above, chapter 30.—Editor.]

or a floral pattern and portrayals of divinities, monks, donors or devotees. The illustrations have a black outline and are painted in white, yellow and blue against a red background. Though they follow the west-Indian or Gujarati style in its characteristic angular rendering and the depiction of the protruding farther eye, they possess a distinctive southern flavour of their own.

Only one of these manuscripts—the *Ṣaṭ-khaṇḍāgama*—is dated and bears the date of A.D. 1112. That the other two manuscripts must have been also executed at approximately the same time, that is *circa* 1112-20, is attested by the close affinities that exist among these three manuscripts in terms of their subject-matter and their style of painting. These manuscripts with their linear technique, their restricted palette and their limited number of illustrations reveal that they follow the stylistic tenets prevalent at that time.[1] Their similarity to manuscripts executed during that period is again underlined in the rendering of the human figures where the plasticity of form is suggested by a wash of colour along the outlines. The iconographical representations of gods and goddesses here serve the same purpose as that of Tārā in Pāla art or the Vidyādevīs in Śvetāmbara manuscripts: their intent is magical[2] and their value esoteric rather than aesthetic.

An interesting aspect of these paintings is that even though they fall into the same pattern as that observed in other contemporaneous illustrated manuscripts, they are also marked by a regional idiom, as already stated. They show a direct relationship to the coeval Hoysaḷa sculpture in the delineation of the female form as also in the decorative treatment of the floriated tail of the goose.[3]

THE PAPER PERIOD

Western India

Of the Digambara manuscripts from Gujarat none belonging to the period prior to 1450 seems to have survived. A manuscript of the *Tattvārtha-sūtra*[4] dated 1469—now lost—is known only from a reproduction of one of its illustrations. This manuscript was written in golden ink, and the illustration portrays

[1] Douglas Barrett and Basil Gray, *Painting of India*, Cleveland, 1963, p. 55; Moti Chandra, *op. cit.*, *1949*, pp. 28-32; W. Norman Brown, *The Story of Kālaka*, Washington, 1934, pp. 13-20.

[2] Moti Chandra, *Studies in Early Indian Painting*, Bombay, 1974, p 40.

[3] S. Doshi, *op. cit.*, figs. 29a and 29b.

[4] M. Kapadia, *Surat aur Surat Jilla Digambara Jain Mandir Mūrti-lekha-saṁgraha*, plate facing p. 152.

Bhaṭṭāraka Vidyānandin with his followers. The Bhaṭṭāraka is shown as being of heroic proportions and is seated on a *caukī* with a spired back. Facing him are seated, in three registers, male and female devotees and nuns. Above the monk is a ceiling-canopy patterned with interlinked eight-petalled flowers; above the devotees is a crenelated balustrate with panels of *jālī*-work.

This painting, in its principles of composition in the rendering of human figures, their postures and their dress, as also in its architecture and furnishings, is indistinguishable from other paintings executed in western India during that period.[1]

The only other example of painting among the Digambaras from this region is a manuscript of the 'opulent style' practised in western India. It is written in golden ink on folios that are coloured red, purple, black or white (col.-ill. 30A). It is complete and features the text of the *Yaśodhara-carita*, also known as the *Jasahara-cariu*, written by Bhaṭṭāraka Somakīrtti in Sanskrit. Its twenty-nine illustrations are approximately of the same size and are placed on the right or the left side of the folio: two illustrations cover the whole folio (col.-ill. 30B; plate 276A). Along the four sides and the centre of each folio are panels of decorative designs.

The illustrations are composed in full or partial registers and painted in a combination of red and precious colours like lapis blue and gold. The conventions of the linear technique determine the rendering of the human figures. They are angular, have the farther eye and are depicted in exaggerated postures. The men wear a *dhotī*, an *uttarīya* that is draped across the chest and a tiara. The women also wear a *dhotī*, a *colī*, with long sleeves, an *oḍhnī* that covers the head and occasionally a tiara. The fabrics are patterned with geometrical designs, rows of geese or floral arabesques. The trees have thin trunks and curve inwards into the painting: the mountains are depicted as a pile of colourful boulders with trees growing out of them (col.-ill. 30A). The architecture takes the form of structures with *jālī*-work panels or multistoreyed buildings (plate 276A). The furnishings consist of patterned ceiling-canopies and beds with curved legs.

This manuscript, like the preceding one, in its compositions, its colours and its rendering of human figures and landscape, adheres to the conventions that

[1] See col.-ills. 25A, B, C, D; Moti Chandra, *op. cit.* 1949, figs. 89, 90, 149-50; U.P. Shah, *Story of Kālaka*, Ahmedabad, 1949, figs. 22, 32, 43, 64, 66; W.Norman Brown, *Miniature Painting from the Jain Kalpasūtra*, Washington, 1934, figs. 7, 46, 48; W. Norman Brown, *Manuscript Illustrations of the Uttarādhyayana Sūtra*, Conn., 1941, figs. 32, 51, 149.

prevailed in the painting of western India during the fifteenth century (cf. col.-ills. 30A, B, with col.-ill. 27). Certain *cliches* of that style[1] can be recognized in the iconographic portrayal of the Devī (col.-ill. 30B), the toilet-scene of a man having his long hair combed by female attendant (plate 276B) and the marriage-pavilion. Only in the depiction of a multistoreyed palace is encountered an unusual motif.

In the border-decorations of this manuscript are displayed floral meanders, geometrical patterns and ornamental motifs adopted from Persian tiles and carpets (plate 277A). Some panels have charming depictions of squirrels and birds in the foliage of creepers as well as of decorative trees, of dancing women and musicians (plate 277B), of wrestlers and, lastly, of processions of animals. The borders invite a direct comparison with those in the manuscripts of the *Uttarādhayana-sūtra* of 1472[2] and the Muni Hamsavijayaji *Kalpa-sūtra*.[3] Though this manuscript bears considerable resemblance to the Devasā-no Pāḍo *Kalpa-sūtra*, it is clear that the borders herein possess neither the imaginative rendering nor the variety of the latter.[4] Nor do they feature figures in the Persian or Sultanate period costumes as seen in the Devasā-no Pāḍo *Kalpa-sūtra* and the Jamnagar *Kalpa-sūtra*.[5]

Generally the borders of illustrated manuscripts function as decorative adjuncts to the illustration, but in some of the folios of this manuscript they act as supplements to the illustration placed either on the same folio (col.-ill. 30B) or the folio that follows immediately afterwards—an arrangement that works very well as both these folios would be seen together while the manuscript is being read. On one occasion, an entire episode is illustrated in the border-panels only, there being no illustration to accompany it. This method of portraying episodes through the borders only is rare but not new: it is also seen in the Patan (Shāmalāji-nī Pol) *Kalpa-sūtra* dated 1459[6] in Patan.

[1] Cf. col.-ill. 30B with M. R. Majumdar, 'Earliest Devīmāhātmya miniatures with special reference to Śakti worship in Gujarat', *Journal of the Indian Society of Oriental Art*, VI, 1938, plate XXVIII, figs. 3-4; cf. plate 276B with Brown, *op. cit.*, 1934, plate 12.

[2] Brown *op. cit.*, 1941, figs. 27, 32, 76, 91, 127, 137, 141, 148, 149, 150, where the date is not mentioned. The date is given by Khandalavala in 'Leaves from Rajasthan', *Mārg*, 4, no. 3.

[3] Moti Chandra, *op. cit.*, 1949, figs. 139, 142-46.

[4] Cf. plates 276B, 277A, B, with Khandalavala and Moti Chandra, *op. cit.*, 1969, plates 6, 7, figs. 49-50, 59-96.

[5] Moti Chandra and Shah, *op. cit.*, 1968, figs. 12, 13.

[6] Sarabhai Nawab, 'Jain Jātakonā Citraprasaṅgovālī Kalpasūtranī Suvarṇākṣarī Prata', *Ācārya Vijaya-vallabha-Sūri Smāraka-Grantha*, Bombay, 1956, pp. 161-67.



22 Jinadatta suri with Jinaraksita part of painted wooden book-cover, A D 1122-54, west Indian or Gujarati style (Jaisalmer Bhaṇḍāra)



23A Part of a wooden book cover, A D 1122-54 (see text for earlier date), west-Indian or Gujarati style (Jaisalmer Bhandara)



B



C

23 B&C. Back view of the book cover at col-ill 23A, showing roundels, birds and animals



23D Same as col ills 23B D



24 Detail from the *paṭli* of the Deva-sūri-Kumudacandra disputation, *circa* A.D. 1125 West-Indian or Gujarati style (Private Collection)

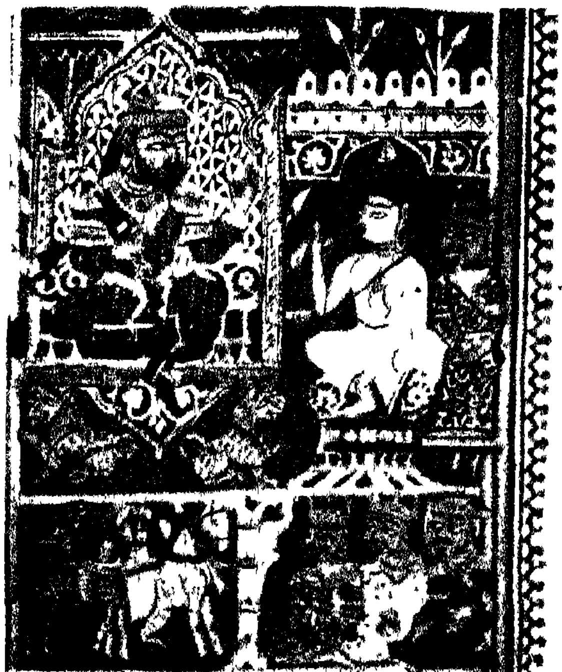
A



B



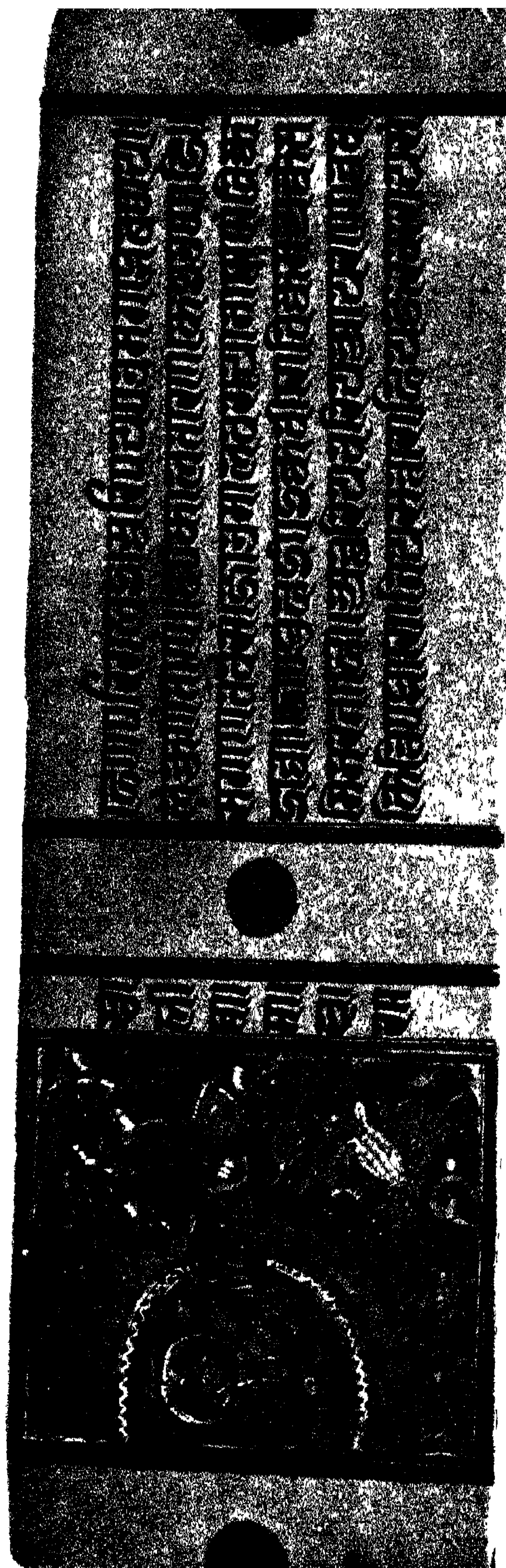
C



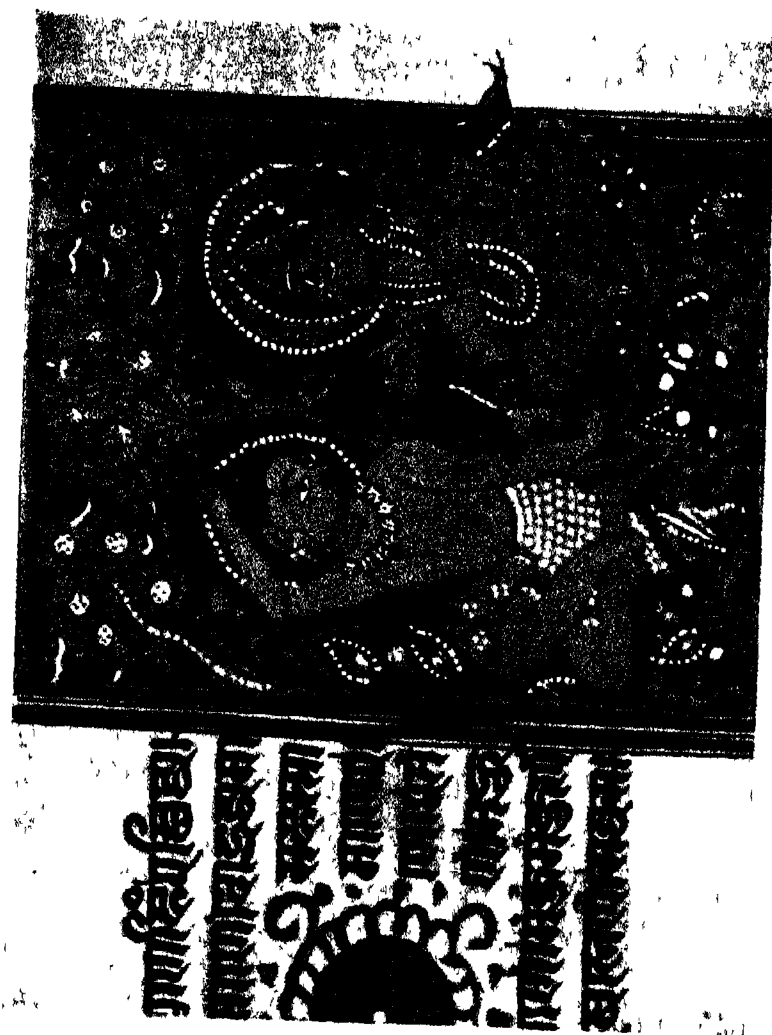
D



25 A, Kālaka and disciples, B army of Gardabhilla on the march, C, Kālaka and the Sāhi chief, D, capture of Gardabhilla, folio from the *Kālakācārya-kathā*, west-Indian or Gujarati style (Collection of P C Jain, Bombay)



26 *Gardabhi-vidyā* folio from the *Kalpa-sūtra-Kālakā arya-katha* A.D. 1452, west-Indian or Gujarati style (National Museum, New Delhi



27 Mahāvīra's renunciation, folio from the *Kalpa-sūtra*, A.D. 141[illegible] west-Indian or Gujarati style (National Museum, New Delhi)



28A Penance of Bāhubali, folio (obverse) from the Devasā-no Pādo Bhaṇḍāra *Kalpa-sūtra-Kālakācārya-kathā*, *circa* A.D. 1475 (see text for later date), west-Indian or Gujarati-style (National Museum, New Delhi)



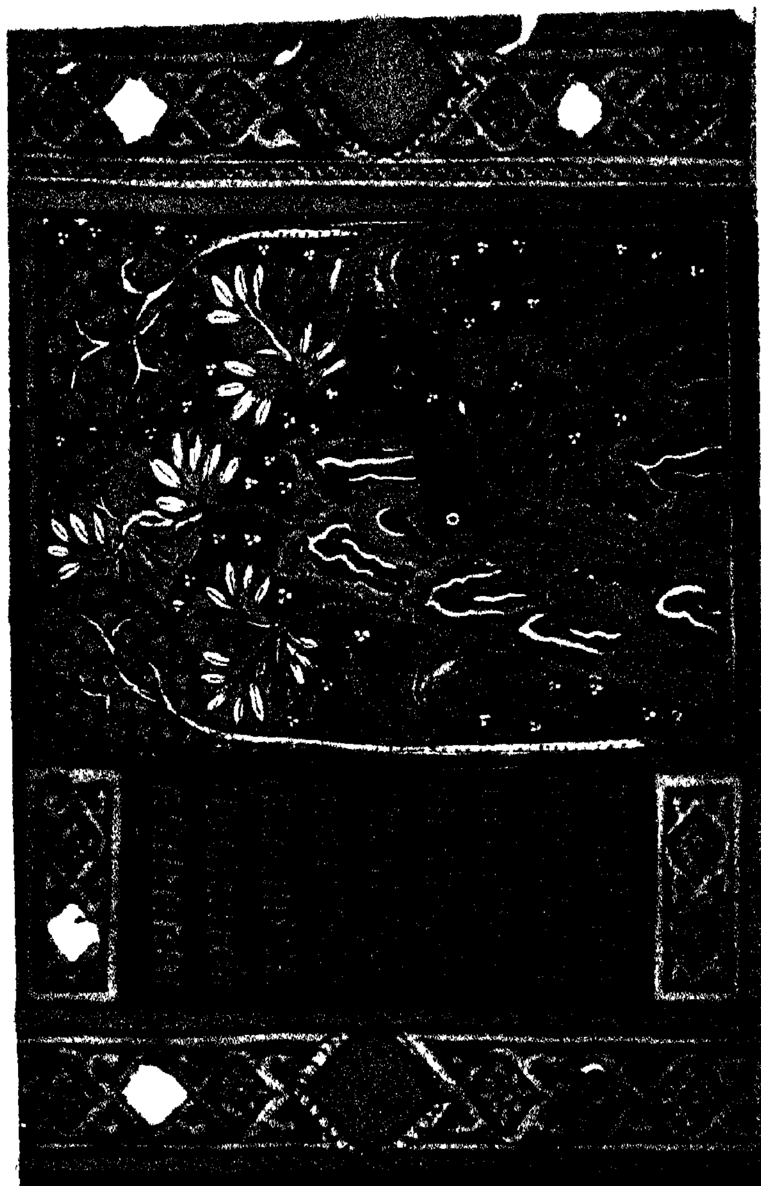
28B Border-decorations folio (reverse) from same as col.-ill. 28A

28C Gardabhilla and Kālaka, folio with animal and bird panels from a *Kālakācārya-kathā* probably from the Devasā-no Pādo Bhandara, *circa* A.D. 1475 (see text for later date), west-Indian or Gujarati style (National Museum, New Delhi)

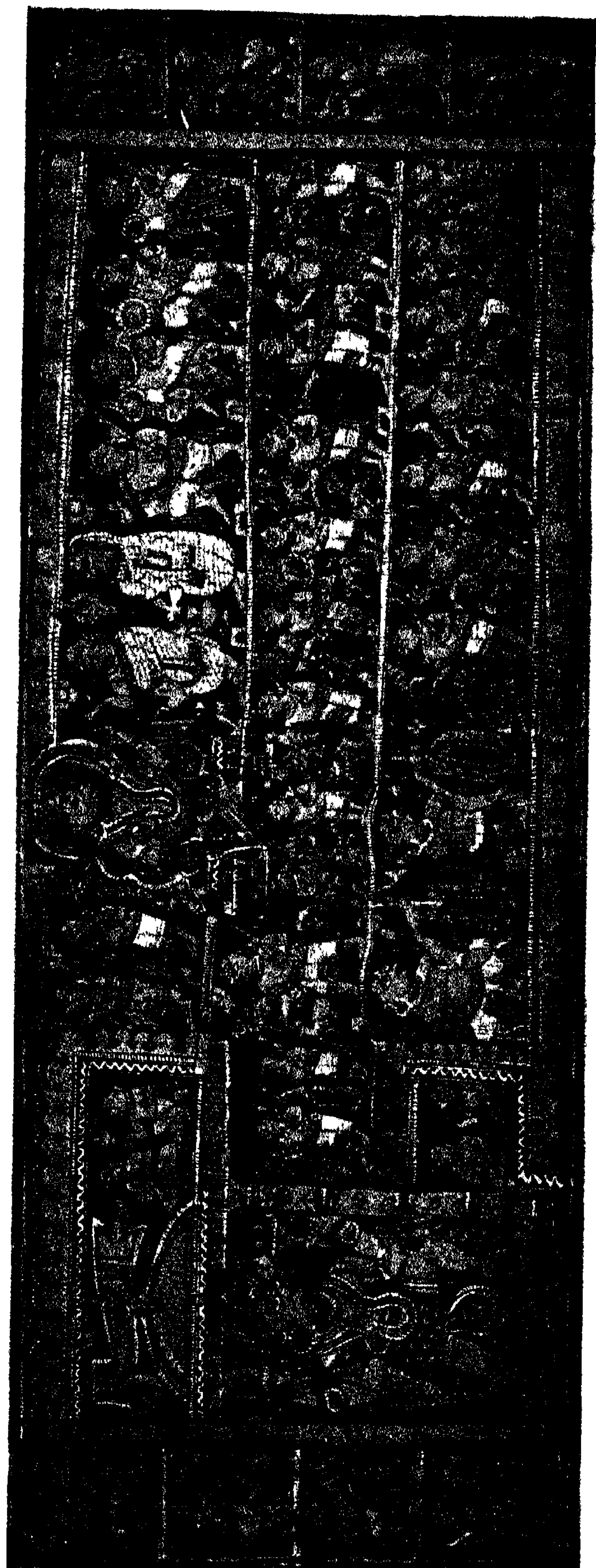




29 Indra and Indrani greet queen Marudevi, folio from the *Maha-purāṇa circa* A.D. 1420 (see text for later date), probably Delhi, north-Indian style (Digambara Jain Mandir Old Delhi Collection)



30A The porcupine kills the snake and is in turn attacked by an animal, folio from the *Yasodhara-carita*, AD 1494 Gujarat, probably Sojitra (Private Collection)



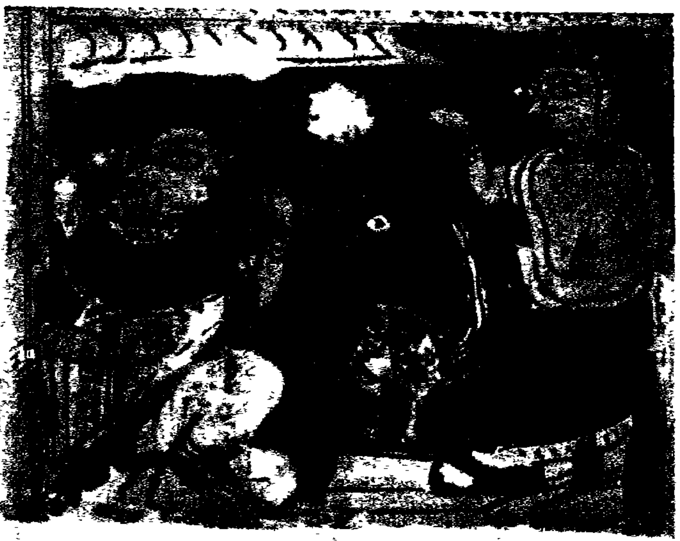
30B. King Māridatta makes preparations for sacrifice to the Devi, folio from same as col. pl. 30A



32. Pārśva with his entourage, folio from the *Pāsanāha-cariu*, A.D. 1442, painted at Gwalior, north-Indian style (Private Collection)



31. Bhavisavattha sails across the seas, folio from the *Bhavisayatta-kahā*, *circa* A.D. 1430 (see text for later date), probably Delhi, north-Indian style (Private Collection)



33. Candramati shows Yaśodhara the sacrificial cock made of flour, folio from the *Jasahara-cariu*, *circa* A.D. 1440-50, probably Gwalior, north-Indian style (Private Collection)



34. On meeting monk Sudatta, Abhayamati and Abhayaruci lose consciousness, folio from the *Jasahara-cariu*, A.D. 1454, probably Delhi, north-Indian style (Private Collection)



35. Śāntināth a with attendants, folio from the *Śāntinātha-cariu*, *circa* A.D. 1450-60 (see text for later date) probably Delhi, north-Indian style (Private Collection)

36A. Vidyādhara Atibala, folio from the *Ādi-purāṇa* (group 1), *circa* A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)





36B Srenika extols the beauty of the *samavasarana*, folio from the *Ādi-purāna* (group I), *circa* A.D. 1450 (see text for later date), probably Delhi, north-Indian style (Private Collection)



36C. Musicians celebrating the wedding of Śrimati and Vajrajangha, folio from the *Ādi-purāṇa* (group 2), *circa* A.D. 1475 (see text for later date), probably Delhi, north-Indian style
(Private Collection)



36D. Dancer, folio from the *Ādi-purāṇa* (group 2), *circa* A.D. 1475 (see text for later date) probably Delhi, north-Indian style (Private Collection)

37 King Yaśodhara with his entourage, folio from the *Yaśodhara-carita*, AD 1596, probably north Gujarat, west-Indian style (Private Collection)



The colophon of this manuscript informs us that it was executed in the Vikrama year 1551 (A.D. 1494). No mention is made of the place where it was executed, but the marked stylistic affinities to the *Uttarādhyayana-sūtra* of 1472 and the celebrated Devasā-no Pāḍo manuscript of *circa* 1475 in its style of painting, its colour-scheme including the cluster of three white dots in the background (cf. col.-ill. 30A with col.-ill. 28C) and its border-decorations leave little doubt that the provenance of this manuscript is western India. Its entire conception is characteristic of the 'opulent style' that existed in that region during the fifteenth century.

Northern India

An *Ādi-purāṇa* executed in Yoginīpura (Delhi) and dated 1404[1] is the earliest illustrated manuscript on paper known to the Digambara tradition. Though not fully completed, this manuscript makes a valuable contribution towards the understanding of the variants that developed in west-Indian or Gujarati painting during the fifteenth century. The manuscript consists of two hundred and fifty-seven folios and has three hundred and seventeen spaces demarcated in the text for purposes of illustration. Unfortunately only one—the first one—of these spaces is painted (plate 278A); the rest are blank. The illustration is executed in the linear technique which employs angular rendering and shows the human figures with the protruding farther eye. The palette is mainly limited to primary colours. In the treatment of various motifs like the ceiling-canopy patterned with a floral design, the bed with curved legs and the decorative floral sprays one can recall the style of painting as practised in western India.[2]

In its scheme of illustrations—the number of illustrations, their format and their placement on the folio—this manuscript presents a concept that is quite different from the formal organization evident in the manuscripts from western India. The illustrations are not only much greater in number than in the manuscripts from western India, but also reveal a much greater variation in their formats. Their sizes range from full folios—a scale as yet unattempted in west-Indian manuscripts—to panels that are long and horizontal or rectangular or square. Although the general preference is to place the illustration on the right and/or left side of the folio as in the case in the west-Indian or Gujarati manuscripts, it is not unusual to see more than two illustrations—all of different sizes—on the same folio. On the whole this manuscript exhibits a remarkable

[1] S. Doshi, 'An illustrated Ādipurāṇa of A.D. 1404 from Yoginīpura', *Chavi*, Vārāṇasī, 1972, pp. 383-91.

[2] Moti Chandra, *op. cit.*, 1949, figs. 59, 89, 90.

flexibility in the manner in which it arranges its textual and painted matter on the folios—a flexibility that is found missing in the rigidly-conceived framework of the contemporary manuscripts from western India. Perhaps this new attitude may have resulted from an exposure to Persian tradition of painting. So, even while the style of painting of this manuscript maintains the same conventions as those in western India, in its scheme of illustrations it moves away from them.

Envisaged on the same lines as this *Ādi-purāṇa* of 1404 in its scheme of illustrations as well as its style of painting is the manuscript of the *Mahā-purāṇa* in the collection of the Digambara Jaina Nayā Mandir, Old Delhi.[1] The numerous illustrations of the *Mahā-purāṇa*, however, show lesser variation in their formats and tend to conform to certain set sizes. This conservatism is again reflected in its reluctance to place more than two paintings on the same folio. The illustrations, as a rule, are situated on the left and/or the right side of the folios. Even so, the character of this scheme of illustrations is dissimilar to that of western India.

In the style of painting of this manuscript the affinities to the *Ādi-purāṇa* of 1404 are particularly evident in the rendering of the female figures (cf. plate 279A, B, with 278A). In both, they are characterized by an extremely narrow waist and are attired in a dress that is patterned by similar stripes. The colour-schemes, in their preference for primary colours, are again comparable, but, because the paintings of the *Mahā-purāṇa* are covered by a coat of yellowish lacquer-varnish, the tonal values of the two manuscripts do not quite match each other.

The many paintings of this manuscript reveal that even though they employ the linear technique, they have assumed an expression that is at variance with that prevalent in western India (cf. col.-ill. 29 with col.-ill. 25). For at that time the style in western India was pre-occupied with achieving refinements in draughtmanship and enlarging its palette. The compositions, thus, became more complex, the rendering detailed and the palette enlarged and enriched by colours like lapis blue, gold and silver. Here, instead, can be noticed a move towards simplicity. The compositions are spread out over larger areas and are less complicated. There is a lack of elaborate ornamentation in architecture or on articles of furniture or on textiles. The colour-scheme is restricted to primary colours which is in direct contrast to the variegated palette generally employed in contemporaneous manuscripts from

[1] Moti Chandra, 'An illustrated MS. of the *Mahā-purāṇa* in the collection of Śrī Digambara Jain Nayā Mandir, Delhi', *Lalit Kalā*, 5, pp. 68-81.

western India. Also the forms of clouds and trees are abbreviated versions of those noticed in the tradition of painting in western India.

And yet, the style of this manuscript does not impress us as being an impoverished version of the style practised in western India. It has a sense of exuberance and vitality: its figures are lively and imbued with action (plate 279A, B). Also, in this manuscript, can be discerned two formulas that do not occur in paintings from western India. One is the architecture of the pavilions (plate 279A) and the other the design of the chariot (plate 279B). The former, unlike its counterparts from western India, is not surmounted by balustrades of *jālī*-work panels but fluted domes. The chariot-motif is shown with a flat base and a perpendicular front mounted with a monster's head. These forms appear to portray local tradition[1] at least as far as the domes are concerned.

It is clear from this evidence that even though the style of this manuscript, with its stress on line and angular rendering, is within the framework of of the west-Indian or Gujarati style, it presents a solution that is quite different from that developed in western India. On the other hand, its stylistic approach, in its rendering as well as its scheme of illustrations, finds parallels in that of the *Ādi-purāṇa* of 1404—all of which leads towards the probable conclusion that Nayā Mandir *Mahā-purāṇa* was written and painted in or around the region of Delhi in *circa* 1420. The date favoured by some writers like Moti Chandra, namely *circa* 1450, cannot, however, be ruled out as styles in Jaina painting continued over long periods of time without change.

Almost identical in style to the Nayā Mandir *Mahā-purāṇa* is an incomplete but profusely-illustrated manuscript of the *Bhavisayatta-kahā* (col.-ill. 31, plate 278B). It deviates from the former manuscript only in the greater conservatism it shows in its scheme of illustrations which does not include any paintings that cover the full folio, and shows even lesser variation in format. The compositions, though animated, are simpler and have a defined tendency to arrange their constituent elements in a row on the same ground plane. The slightly drier style of this manuscript would suggest that it is derived from, rather than contemporary with, the style of the Nayā Mandir *Mahā-purāṇa* and thus can be ascribed to the region of Delhi, *circa* 1430, on the assumption that the Nayā Mandir *Mahā-purāṇa* can be dated *circa* 1420 and is not mid-fifteenth century.

[1] Cf. plate 279A, B, with Moti Chandra, *op. cit.*, 1949, figs. 90, 150, and 156 respectively.

That the same tradition of painting existed in Gwalior is provided by a manuscript of *Pāsaṇāha-cariu*[1] dated 1442, executed in Gopācala-durga (Gwalior). It is a text written by the prolific poet Raidhū who lived in *circa* 1380-1480[2] and spent much of his life in the city of Gwalior. During the fifteenth century Gwalior was a centre of intense Jaina activity: colossal statues were sculptured in the rocky cliffs and numerous Jaina texts were copied.[3] This illustrated manuscript of the *Pāsaṇāha-cariu* must have been made soon after it was composed.

The scheme of illustrations in this manuscript is conceived along the same lines as those noticed in the *Bhavisayatta-kahā.* Here also most of the paintings are in the form of rectangular panels that conform to two or three set formats and are situated on the left and/or right side of the folio but not broad enough to cover it fully.

Although the style of painting of this *Pāsaṇāha-cariu* shares features like its colour-scheme and its delineation of form with the *Bhavisayatta-kahā,* its compositions are less accomplished and its line has lost much of its vigour. Its poorer drawing and execution notwithstanding, the style of this manuscript retains its sense of movement. Moreover, in the depiction of the human figures and their postures, as also in the introduction of new styles in their dress, a further stage in the growth of the tradition in the north is discernible. The men continue to wear the traditional outfit of *dhotī* and *uttarīya*, but the women, in addition to the old *dhotī-dupaṭṭā* outfit, now wear a *sārī* which is draped in a broad flaring band across the chest (plate 280A). New outfits like the *jāmā* and the *pāijāmā* and the short tunic-*pāijāmā* are worn by soldiers, who do not represent a different ethnic type as is the case with the Sāhis in manuscripts from western India but are natives of the soil (cf. col.-ill. 32 with col.-ills. 25, 26). The textiles, if patterned at all, have a dot-design: nowhere are seen the elegant floral meanders and spiral patterns that were current in western India. The motif of the seated male figure with the *yoga-paṭṭa* around his knees was not unknown in the *Bhavisayatta-kahā*; here, however, it is seen often enough for it to be considered as a feature of this style.

[1] Rajaram Jain, *Raidhū Sāhitya-kā Ālocanātmaka Pariśīlana*, Vaishali, 1974, plates 1-9.

[2] *Ibid.*, p. 120.

[3] *Ibid.*, p. 130-31; *Rājasthān ke Jaina Śāstra Bhaṇḍāron kī Grantha Sūcī* (Hindi), 5 vols., ed. K.C. Kasliwal, Jaipur, 1949-62, I, p. 192, no. 137, p. 208. no. 245; II, p. 140, no. 171, p. 227, no. 1144, p. 233, no. 1223, p. 241, no. 1320, p. 46, no. 501; III, p. 196, no. 119; IV, p. 172,

Though the sky is occasionally shown as a band as in the foregoing manuscripts, it is now reduced further to being shown as triangular patches in the upper corners of the painting, or as semicircular loops along the top. Occasionally both forms are combined. The palm-tree continues from the earlier tradition, but the tree with the curving trunk and ovaloid foliage has been replaced by a tree with a straight trunk and round or triangular-shaped foliage—its leaves arranged in rows. Water is conventionally depicted as before in overlapping concentric curves. The architecture consists of structures with low domes surmounted by a finial. Flowering sprays that were formerly used as space-fillers have been discontinued here; a large empty area is enlivened by a decorative circular medallion. An unusual feature of this manuscript is that above the hands of some persons appear objects that look like lotus-buds.

A manuscript of the *Jasahara-cariu*, again a text composed by the author Raidhū, is analogous to the *Pāsaṇāha-cariu* in its scheme of illustrations and its style of painting. It is obvious that both the manuscripts are governed by the same stylistic conventions in their choice of colours—including the ubiquitous coat of yellowish lacquer—and their compositions: only occasionally here the frame of the painting is broken by the fluttering end of a scarf or a figure situated outside it (plate 280B). The affinities between the two manuscripts extend to the rendering of the human figure also (cf. plate 280B with 280A). The women are generally attired in *sārīs* and the men in *dhotīs* and *uttarīyas* (col.-ill. 33). Only the hunters are clad in *jāmās* and *pāijāmās*. In the treatment of landscape there is no noticeable change between the two manuscripts, but the architecture of the pavilion in this manuscript is suggested mainly by a superstructure with three or five domes having a wash of red colour along their ribs. On the basis of the close relationship that this manuscript bears to the *Pāsaṇāha-cariu* it can be assigned to a date *circa* 1440-50 and its provenance to Gwalior, though of course the style may also have been prevalent in the Delhi area.

Slightly different in style from the two preceding manuscripts but nevertheless within the same tradition is an incomplete manuscript of the *Sāntiṇāha-cariu* featuring yet another text written by the poet Raidhū. In its scheme of illustrations and its style of painting, including the *cliche* of having an object like lotus-bud placed above the hands of some persons, this manuscript abides by the conventions already noticed in the other two Raidhū manuscripts. The colour-scheme however, appears to prefer lighter tonal values but it is difficult to be certain about this as these paintings are not lacquered like the other manuscripts of this tradition. Executed carelessly, this manuscript portrays badly-proportioned human figures with large

heads and bulging eyes but in animated gestures (plate 281A). The most striking element in this manuscript is its costumes. The women wear *sārīs* or *dhotīs* and *dupaṭṭās*, but the men are, by and large, dressed in Persianized attire, no doubt in favour in the contemporary Sultanate period, like the long *jāmā* or a short tunic worn with a tight *pāijāmā* (col.-ill. 35). With these are worn a *paṭkā* and an *uttarīya*. On their heads they wear tiaras. In their essentials, though not in their details, these outfits resemble the ones seen in the *Sikandar Nāma*, the Bharat Kalā Bhavan *Laur-Candā* and the Tübingen *Hamzā Nāma*.[1]

The style of this manuscript appears to represent a further stage in the progression of the tradition of painting in north India and seems therefore to belong to a period *circa* 1450-60. But a somewhat later date cannot be ruled out. While it is possible that it was written and painted in Gwalior, the heavy accent on Persianized Sultanate costumes would indicate that Delhi may well have been its provenance. as both these centres practised the same tradition of painting.

There is one more copy of Raidhū's *Jasahara-cariu*. It is dated 1454. The first forty-two folios of this manuscript are lost but from the rest of the folios it is obvious that stylistically this manuscript belongs to the same tradition as the three foregoing manuscripts. Its paintings are mannered and stylized. An unsual feature about this manuscript is the use of red colour for outlines (col.-ill. 34). Its palette, too, like that of the preceding manuscript, is on the lighter side and the paintings are devoid of any lacquer. The human figures are pert and are clad in the same sort of attire as is observed in the other manuscripts featuring Raidhū's compositions. But unlike the *Sāntiṇāha-cariu* the preference for *jāmās* and *pāijāmās* is not evident here: only one solitary figure is in the tunic-*pāijāmā* outfit. The women are dressed dressed in *sārīs*; their folds project stiffly forward and are sometimes patterned differently from the *sārī*. Most of the fabrics are white or plain in colour and if patterned at all they show a dot, striped or chequered design. In the landscape-elements the sky is treated dramatically in wavy bands with the outermost layer being white and the innermost being dark blue (plate 281B). The sky frequently takes the form of a curving band or a scalloped loop or occupies an upper corner of the painting. The tree with its trunk bending inwards and its ellipsoidal foliage is reminiscent of the trees in the Nayā Mandir *Mahā-purāṇa* rather than the other manuscripts that feature Raidhū's texts. The foliage is sometimes shown as having a large cluster of leaves.

[1] Cf. col.-ills. 35 and plate 281A with Khandalavala and Moti Chandra, *op. cit.*, 1968, plates 99, 101-15, 117-23

Of the two places—Gwalior and Delhi—where this manuscript may well have been executed, the latter appears to be a greater possibility as certain features of this manuscript, like the preference for fabrics with a stripe or a chequered pattern and the motif of the tree arching into the composition, are nearer those observed in the Nayā Mandir *Mahā-purāṇa*.

As a group, these four manuscripts that deal with the compositions of the poet Raidhū not only portray the tradition of painting as it evolved in north India but also reveals some stylistic parallels to other manuscripts of the period such as the Mandu *Kalpa-sūtra* and the Jaunpur *Kalpa-sūtra* in the rendering of their human figures and the manner in which the men wear their *dhotīs* and *uttarīyas* and the women their *sārīs*.[1] More evident parallels than these are those that are recognizable in the group of manuscripts like the *Sikandar Nāma*, the Bharat Kalā Bhavan *Laur-Candā* and the Tübingen *Hamzā Nāma*. They are particularly evident in the costume-types of the long *jāmās*, the tunic-*pāijāmā* outfits and the manner in which the pleats of the *sārīs* project stiffly forward.[2] In the treatment of the figure representing a Hindu, this latter group of manuscripts shows an ethnic type which has similarities to the figures seen in the manuscripts of *Pāsaṇāha-cariu* and the undated *Jasahara-cariu*.[3] The analogies between these two groups support the premise that this group of manuscripts, such as the *Sikandar Nāma*, etc., may have been executed in and around Delhi. It is also possible to suggest that the date of their execution may be *circa* 1450, rather than the late fifteenth century,[4] though this is controversial. The entire group of manuscripts such as the *Sikandar Nāma*, etc., as well as the well-known *Caura-pañcāśikā* group, have been classified by Khandalavala and Moti Chandra in their recent publication, *An Illustrated Āraṇyaka Parvan of the Asiatic Society, Bombay*, 1974, as belonging to what they term the Lodi school of painting. They would prefer a dating for the *Sikandar Nāma*, the Tübingen *Hamzā Nāma* and the *Laur-Candā* of the Bharat Kalā Bhavan in the last quarter of the fifteenth century but at the same time would suggest that any date in the second half of the fifteenth century may approximate to the truth.

Another manuscript of the *Ādi-purāṇa* possessing an individualistic style of its own also belongs to the tradition of painting in north India. The manuscript is complete but towards the latter part the illustrations have not been

[1] Cf. col.-ills. 33, 34 and plate 280A, B, with Khandalavala and Moti Chandra, *op. cit.*, 1968, plates 2, 4, and figs. 11, 15-18, 33, 36, 39, 43, 44.

[2] Cf. col.-ills. 32, 34, 35, with *ibid.*, figs. 90, 101, 102-04, 109, 117, 118, 125.

[3] Cf. col.-ill. 33 and plates 281A, B, with *ibid.*, figs. 99, 101-03, 108.

[4] *Ibid.*, pp. 50, 53.

executed—the spaces reserved for them are left blank. Its scheme of illustrations, like the other manuscripts of the northern tradition, contains numerous illustrations of varying formats. While most of its folios have paintings on the left and/or the right side of the folio, others have the paintings placed in interesting arrangements which show an integrated relationship between the textual and the painted matter and reveal an approach like that noticed in Persian manuscripts (col.-ill. 36A and plates 282A, B, 283A). The paintings appear to be composed in small panels added to one another (plate 282B).

Stylistically, the folios of this manuscript fall into three groups. The first group comprises folios 1-39, the second folios 40-160 and the last folios 161-77. The second and the third groups possibly represent an attempt to complete the illustrations at some date subsequent to the first group.

The style of painting in the first group conforms to the northern idiom except that its colour-scheme is more extensive than before and the drawing is becoming increasingly stylized and mannered. The figures are elongated and their faces are more angular (col.-ill. 36A, plate 282A). In the male figure the faces have a wash of colour along their jaw-line suggesting the down of the beard (plate 282A). They wear short *dhotīs*, an *uttarīya* draped in an unusually low loop and a tall tiara. Only occasionally are they attired in a *jāmā* and high boots. The female figures are dressed in *sārīs* with the pleats projecting outwards and the end passed diagonally across the chest in a flaring band. The textiles, when not plain, have a striped or a crude pattern. The landscape is imaginatively handled (col.-ill. 36B). For example, the trees are shown with creepers entwined around their trunks and birds or monkeys seated in their foliage: their leaves are veined in red or yellow and are generally arranged in rows or in a circular pattern. The forms for mountains have usually some variation on the basic formula of slabs with voluted tips but sometimes are reduced to circular boulders piled one upon another or stretched along a plain. Clouds are enlivened with lightening. For the first time in this tradition panels of pure landscape are introduced. The architecture of the pavilion shows a superstructure which consists of a low pitched roof and wall with lattice-work.

It is apparent from these illustrations that within the definitions of the northern tradition, the style of this manuscript is distinguished by vitality and inventiveness. What is even more intereresting is that certain of its features can be aligned with the style of the controversial *Caura-pañcāśikā* group of

paintings.[1] Amongst these can be cited the wider spectrum of the palette, the occcurrence of the *cliche* of the wash of colour along the jaw-line of the faces of the male figures, the motif of the man seated with a *yoga-paṭṭa* around his knees and the veining of the leaves in the trees in red and yellow.[2] But no far-reaching conclusion can be drawn therefrom.

The style of painting of the second group of illustrations in this manuscript stands somewhat apart from that of the foregoing group despite several generic similarities. The range of colours employed in it is narrowed down to mainly blue, white and dull green. The drawing is more accomplished and has an agitated rhythm and beauty not yet observed in this tradition (col.-ills. 36C, D). The most significant change, however, is the manner in which the human figures are portrayed. The faces of these figures are rendered in true profile—without the farther eye—and have assumed a distinct squarish cast. They are shown in various attitudes; and the seated man with the *yoga-paṭṭa* around his knees has by this time become a pronounced feature of this style. The men are clad either in the old traditional type of outfit comprising the *dhotī* and the *uttarīya* or the new Persianized Sultanate attire of the *jāmā* and the *pāijāmā* (col.-ill. 36C). With these outfits is worn either a tiara placed in front of a high spiked headgear or a turban that is wound around a plain or a latticed *kulāh* (plate 282B). The women wear the *sārī* in a manner that corresponds to that of the preceding manuscripts. The only new element in their ensemble is the peg-earring (col.-ill. 36C). The textiles employed here generally appear to be of a thick coarse variety and are usually white in colour without any patterns whatsoever thereon. The landscape is in accordance with the formulae of the northern tradition—the tree with a large cluster foliage is identical to that seen in the *Jasahara-cariu* of 1454—but its rendition is more sensitive and elegant. Sometimes the foliage of the trees is surrounded by little white and yellow stars. The pavilion continues to have a superstructure of striped or fluted domes or kiosks with pitched roofs. Quite often, along

[1] This group consists of the *Caura-pañcāśikā* series (Municipal Museum, Ahmedabad), the *Laur-Candā* divided between the Museums of Lahore and Chandigarh, scattered folios of a *Bhāgavata-purāṇa* series, the *Mirgāvat* of the Bhārat Kalā Bhavan, the *Laur-Candā* of the Rylands Library, Manchester, the *Laur-Candā* of the Prince of Wales Museum, the *Mahā-purāṇa* of 1540, the *Āraṇyaka-parvan* of 1516 in the Bombay Asiatic Society, the Vijayendra-Sūri *Rāga-mālā* and the *Gīta-Govinda* of the Prince of Wales Museum. All these manuscripts have been analysed by Khandalavala and Moti Chandra in *op. cit.*, 1969, pp 64-109, and more recently in *An Illustrated Āraṇyaka Parvan of the Asiastic Society, Bombay*, 1974, where this group is given the nomenclature of the 'Lodi School of Painting'.

[2] Cf. col.-ills. 35A, B, and plate 282A with Khandalavala and Moti Chandra *op. cit.*, 1969, plates 16, 20, 21.

the edge of the roof is a row of battlements. The interior of the pavilions is decorated with a canopy tied to the ceiling in loops. Below it is depicted a bed with or without long diagonally-placed cushions (plate 283A). A noticeable development in the style of this manuscript is a tendency to interpret the hieratic subject-matter in genre terms.

The group better manifests several features that are identifiable with the *Caura-pañcāśikā* group of paintings. Predominant among these is the conception of the human figure. They exhibit the same squarish faces with long large eyes; the same postures are employed including the man seated with a *yoga-paṭṭa* around his knees. Certain similarities in costumes include little details like the peg-earring worn by the women. The tree with stars around its foliage, the shape of the chariots and the pavilions with their domes and battlements as well as their interior furnishings are common occurrences in this manuscript as well as in the *Caura-pancāśikā* group of paintings.[1]

The third and last group of folios in the *Ādi-purāṇa* must have been painted centuries later and are very poorly executed.

Though groups 1 and 2 are somewhat divergent stylistically, both are easily identifiable with the northern idiom of painting: each has its own set of analogous features. Again, both reveal certain similarities to the *Caura-pañcāśikā* group of paintings, though in different motifs—the second group much more than the first. Through this manuscript, then, can be established an interconnexion between the style of painting employed in the *Caura-pañcāśika* group and that existing in northern India.

The more sophisticated style of this *Ādi-purāṇa* in relation to the other manuscripts from the northern region would indicate a metropolitan centre—probably that of Delhi—as the place where it was painted. In its date the first group seems to the earlier than the second group judging from the fact that its similarities lie in the direction of the style of the *Pāsaṇāha-cariu* of 1442 and the *Jasahara-cariu* of 1454. It was probably painted in *circa* 1450. The second group, in addition to being closely connected with the northern style in its conception of motifs and its palette, is related to the manuscript of the *Āraṇyaka-parvan* of 1516 in its treatment of the human figure, the landscape and the architecture.[2] On the basis of these affinities it can be ascribed to a date of *circa* 1475. Stylistically, the two groups of this manuscript appear to

[1] Cf. col.-ills. 36C, D, and plates 282B, 283A, with Khandalavala and Moti Chandra, *op. cit.*, 1968, plates 16, 20, 21, 23, and figs. 187, 189, 191, 194, 199.

[2] Cf. col,-ills. 15C, D, and plates 282B, 283A, with *ibid.*, plates 13-16.

be separated from each other by a period of twenty-five years at the most. Khandalavala, however, regards the two groups as quite distinct and done at rather widely-separated periods of time. He suggests for the first group the late fifteenth century, that is *circa* 1475-1500, and for the second group a date near about that of the *Mahā-purāṇa* of 1540 (to be mentioned below). Thus, the second group would according to him be of some time between 1520 and 1540.

A direct continuation and advancement of the stylistic trend prevalent in northern India and as seen in the preceding *Ādi-purāṇa* (group 2) is evident in the *Mahā-purāṇa* of 1540 written and painted in Palam (near Delhi).[1] It is apparent in its scheme of illustrations, though now the scale has become much more ambitious. Many of the paintings cover the full folio or extend across it in the form of long horizontal panels. Most of them are situated on the left and/or the right side of the folio or occasionally even in the centre. A certain deterioration is evident in the drawing which has lost its former fluidity of line. Even so, the paintings are accomplished and are imbued with a sense of movement (plate 284). The palette employs a greater number of colours and a coat of lacquer is applied to the illustrations. The larger compositions are constructed in additive panels. The subject-matter of the paintings is viewed increasingly in a secular context.

The treatment of the human figures and their costumes are consistent with what has been observed before in the northern tradition. The faces of many of the male figures reveal a wash of colour along their jaw-line and upper lips as in group 1 of the *Ādi-purāṇa*. Except for the postures which have changed from sitting to squatting positions the treatment of the human figure has not been altered. The textiles are more elaborately patterned. The landscape, the architectural motifs, the chariots and the thrones continue to be in the same style as in the older manuscripts; only the mango-tree and the walled city with its inhabitants seated in pavilions are new (plate 284).

This manuscript represents a culminating-point in the development of the northern idiom. At the same time it can be considered as belonging to the *Caura-pañcāśikā* group in its style since like that group it uses a varie-coloured palette, its human figures are drawn in true profile and their postures and gestures are also comparable. The depiction of landscape and architecture including the decorative device of the arrow-head pattern is in agreement with what is seen in the *Caura-pañcāśikā* group.[2]

[1] *Ibid*, pp. 69-78.

[2] *Ibid*, plate 21 and figs. 190, 191, 195.

The earlier manuscript of the undated *Ādi-purāṇa*, too, had evoked certain parallels to the *Caura-pañcāśikā* group. The cumulative evidence of these two manuscripts—the *Ādi-purāṇa* and the *Mahā-purāṇa* of 1540—suggests that both of them are examples, amongst others also, of an emergent style which effloresces into the *Caura-pañcāśikā* style. They indicate, furthermore, that the origins of the *Caura-pañcāśikā* style lie in the painting that was practised in northern India.[1]

A survey of all these manuscripts executed in Delhi and the neighbouring regions gives us a fair idea of the style of painting as it developed in that region in the pre-Akbar period—during the Lodi rule. It establishes, besides, that this style was related to and yet distinct from the style coeval in western India. For, when the style in northern India is compared to that of western India, the former reveals that it includes much greater number of illustrations in its texts—often to the extent of being needlessly repetitive. Again, in the organization of its textual and illustrated matter on a folio, the northern idiom is less inhibited and more inventive than the western idiom which has a very formal arrangement. The compositions are energetic and in costumes, architecture and furnishing the two idioms appear to portray local peculiarities.

As a style, the northern idiom presents a steady progression in its development by introducing new forms and experimenting with novel methods of composition. By contrast, the style in western India, though more sumptuous and elegant, tends to develop inwardly within its own framework and as a result becomes effete and static.

In 1556 Akbar ascended the throne of Delhi and the cultural ferment that characterized his reign seems to have had a very decided repercussion on the pictorial expression of the period. On the west-Indian style of painting, the effects can be observed in the treatment of human figures and their attire in many manuscripts amongst which can be counted the *Saṁgrahaṇi-sūtra* of 1583, executed in Matar[2] and a *Yaśodhara-carita* of 1596 (col.-ill. 37). The same trend is also reflected in another *Yaśodhara-carita* of 1590 executed in Amer, the capital of the Kacchwāhā Rājputs (plate 283B).

Though the Digambara manuscripts are outnumbered by the Śvetāmbara ones, there is no reason to believe that the Digambara community was copying the Śvetāmbara for propaganda value.[3] The real reason may well be that the Śvetāmbara Jainas were oriented towards this form of religious expression

[1] Khandalavala and Moti Chandra, *op. cit.*, 1974.
[2] Moti Chandra and Shah, *op. cit.*, 1968, pp. 367-68.
[3] Khandalavala and Moti Chandra, *op. cit.*, 1969, p. 69.

more than any other community. The Hindus, the Buddhists, the Digambara Jainas, the Muslims—none of them can singly or collectively match the prolific output of the Śvetāmbaras.

Aside from the divergence in the number of manuscripts commissioned, the Śvetāmbara and Digambara traditions differ a lot in the texts they chose to illustrate. The lives of the Tīrthaṅkaras is a popular theme with both sects, but in the Śvetāmbaras it generally takes the form of the *Kalpa-sūtra* and in the Digambaras that of the *Mahā-purāṇa*. Again, the Śvetāmbaras illustrate the *Uttarādhayana-sūtra*, while the Digambaras select the *Yaśodhara-carita*. Apparently their choice was determined by sectarian values. Also each sect repeatedly illustrated the same text—a trait which is shared by other communities as well: for instance, the Hindus preferred the story of the *Bāla-Gopāla-stuti* and the Sultanate Muslim tradition illustrated the *Sikandar Nāma* and the *Hamzā Nāma*.

Despite these differences, when it came to choosing a style with which to illustrate their manuscripts both sects depended upon the style that existed in that particular region at that time. Thus, the Digambara manuscript of the *Yaśodhara-carita* of 1494 is indistinguishable from other Śvetāmbara manuscripts of the 'opulent style' from western India. If this *Yaśodhara-carita* of 1494 departs from the other manuscripts of the *Yaśodhara-carita*, it is because they belong to different areas. For it is clear from a study of these Digambara and Śvetāmbara manuscripts that during the fifteenth century the west-Indian or Gujarati style had begun to diversify into regional trends. While it retained its essential and distinguishing characteristics, local influences asserted themselves in the depiction of architecture, furniture, chariots, decorative designs on textiles and other objects. And, it was this local style that served as the vehicle of expression for illustrated documents from the region, regardless of whether the text was Islamic, Hindu, Jaina or Buddhist. Therefore, the Hindu *Bāla-Gopāla-stutis* are painted in the same style as the Śvetāmbara *Kalpa-sūtras* in Gujarat, while in northern India the Digambara manuscripts are stylistically comparable with what has been termed the Sultanate Lodi group.

Together, these Śvetāmbara and Digambara Jaina manuscripts provide valuable clues towards the understanding of the trends that existed in the painting of the pre-Mughal period. They help to project the various developments and ramifications of these trends into a sharper focus and thereby contribute significantly to the history of Indian painting.

KARL KHANDALAVALA
SARYU DOSHI

CHAPTER 32

WOOD-CARVINGS

INTRODUCTION

SOME OF THE MOST INTRICATE AND CHARMING WOOD-CARVINGS WHICH HAVE survived the ravages of time are found in Gujarat and Rajasthan and mostly belong to a period ranging from the seventeenth to the nineteenth centuries. The best examples out of these owe their origin to Jainism. The dry climate of Gujarat and Rajasthan, in which the wooden things could last much longer than the other parts of the country, must have provided the incentive for the extensive use of wood in this region. Another important reason of its patronage could have been its heat-resistant quality. Moreover, wood was readily available in the forests of the neighbouring Madhya Pradesh and could be transported easily. The artist-carver must have realized that it was easy to carve figures, lattices, perforations and other minute details in wood and its embellishment took less time than other media like stone. Wooden balconies of the houses of Gujarat and Rajasthan not only looked elegant but provided more air also. The use of wood had another advantage, namely, that of reducing weight without affecting the strength of the structure, which was amenable to elaborate ornamentation on diverse parts not possible in brick or stone.

DOMESTIC ARCHITECTURE AND FURNITURE

A Jaina domestic house usually has either a Tīrthaṅkara image or *maṅgala-cihna* (fourteen dreams, etc.) carved on its door-lintel or window-frame to give it an auspicious aspect. Other decorations on the frame include depiction of the *aṣṭa-maṅgalas*, floral and creeper patterns,[1] *dvāra-pālas*, etc. A wooden façade is a quite common characteristic of a Jaina house. The structure is usually erected on a raised plinth and has a small *ottā* in front, where pillars supporting the upper storey stand on stone bases. The front wall is divided into various sections of wooden bands filled in between by brickwork. The various parts decorated in a dwelling-house are pillars, window- and door-frames, door-lintels, brackets, arches, ceilings, wall-panels, etc. Any person of

[1] H. Goetz, *The Art and Architecture of Bikaner State*, Oxford, 1950, p. 150, fig. 24.

some means would have some carving at least either on the pillar or on the door or window-frames of his house, the extent of the elaboration increasing with the financial status of the builder.

The large number of parts wherein wood was used in a Jaina house in Gujarat and its neighbourhood made it possible for the wood-carver to devise various artistic forms and designs, which were, from time to time, elaborated and refined under the impact of various styles that influenced the art and architecture in this region. The stone-carver has assimilated all the various motifs formerly worked in wood ; conversely, domes and arches which are the special features of constructive art in stone and brick have been successfully adopted and executed in wood. The really unique feature, however, where the wood-carver has had the greatest play because of the possibility of deep undercutting, which is possible in wood alone, has been the *madal* or bracket which is the most notable speciality of a Jaina house. A fanciful combination of floral scrollwork, animals, birds, human figures and deities intermixed with intricate geometrical designs is the distinctive feature of wood sculpture, as expressed in the carving of brackets.[1] The brackets are, no doubt, utilized in temples also but there the subjects treated are limited only to figures which portray heavenly musicians and dancers, carrying musical instruments and standing in different poses of classical dance.

The entire construction was so devised as to combine art with utility, regulated by climatic conditions, the mode of living and social and economic status of the people. Doors, windows, pillars, beams and brackets were the main parts on which the wood-carvers lavished their skill. The door is divided either into square or rectangular panels enclosed by thick wooden frame running vertically and across-wise. The door-panels are either plain, carved or perforated with *jālī*-work. The windows are either built in or projecting. The window-frames on the ground floor are done in a comparatively simple style, but on the upper storey the ornamentation is profuse and varied. In some cases, we get windows of the usual type, having two plank-leaves which can be opened and closed at will. But in most of the cases the upper-storey windows are without leaves to let in air and light directly. When *jālī* or screen is worked in wood, it has exquisite floral designs carved with interstices left for air and light. Such windows were quite popular in and around Patan.

Muslim influence infiltered into Jaina architecture as well, and we often find arched windows in houses. One such example (plate 285), belonging to

[1] R.K. Trivedi, *Wood Carving of Gujarat*, Baroda, 1965, plates XXII to XXVII.

the nineteenth century, is displayed in the National Museum, New Delhi (siz 180×128 cm.; accession no. 60·1152). The window-frame has a running flora and scroll design interspersed with human and animal figures. The uppe band shows a Tīrthaṅkara in a shrine towards which a number of peopl are going to pay their homage. The arch has winged figures, another Muslin feature. The beaded decoration on the top band is a common feature o this period.

The pillars which support the upper storey either stand on a raised *ott* (platform) or are built into the wall. They are generally square but not infre quently round and fluted, sometimes tapering as they go upwards. In th elegant tapering pillars, we have a reminiscence of Mughal architecture The architraves and beams which support the upper storey are decorate with festooning, lotus-flowers, string-frieze and foliated designs. Most o the houses have a balcony, which helps relieve the monotony of plain wall and thus provides distinctiveness to the storey to which it belongs. Th lower storey is marked by the greatest simplicity, except for stringed friezes o some fluted supports or lightly-ornamented brackets. However, the leaves an frames of the ground-floor doors are usually heavily worked and compensate for the other simplicity.

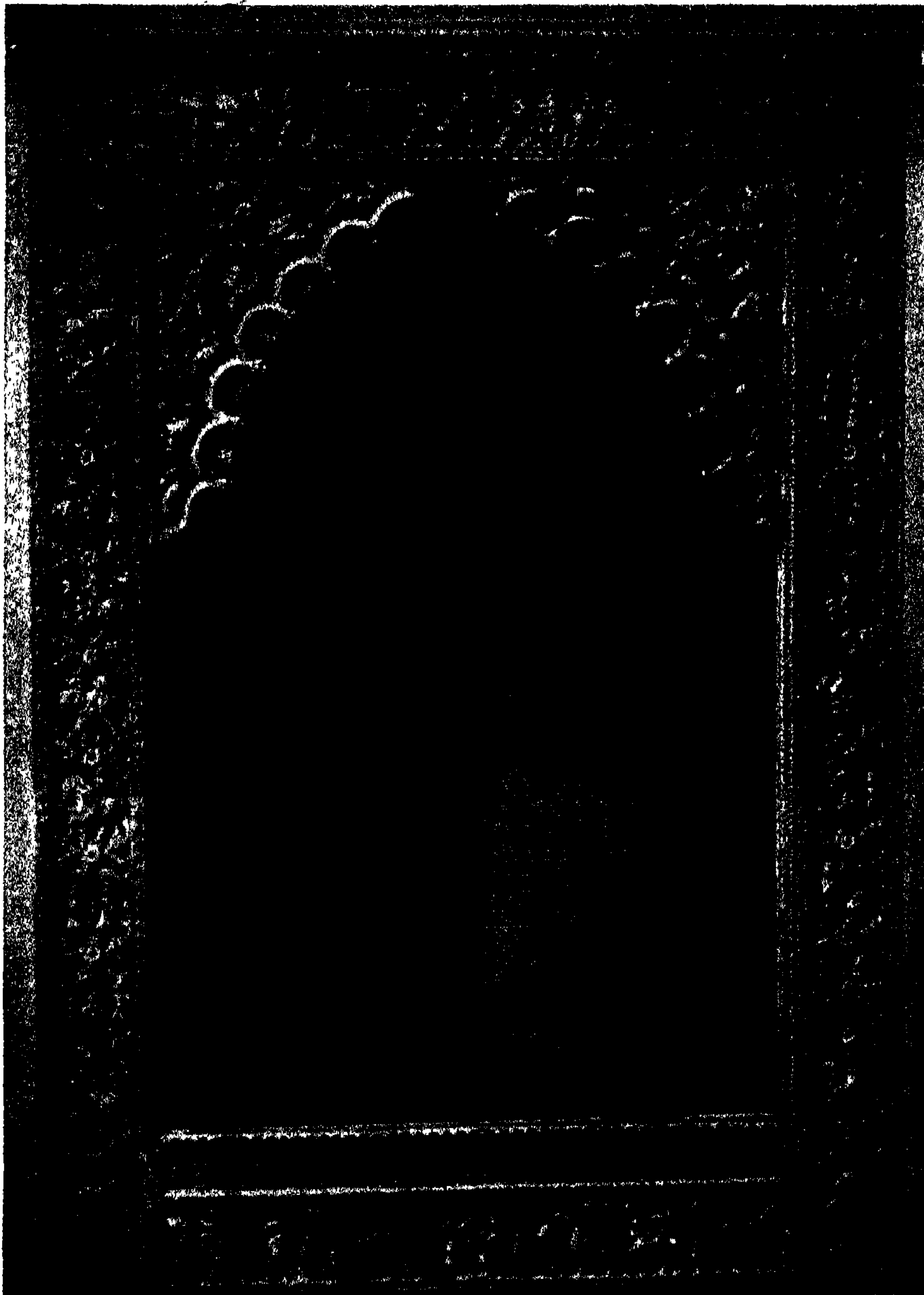
Followers of *ahiṁsā*, the Jainas can be often seen feeding pigeons o taking care of wounded birds. This is why quite often we find that a Jaina establishment in Gujarat has a *pārābāḍī* or pigeon-house made of woo which serves as a watering and feeding place for domesticated birds—pigeons sparrows, parrots, peacocks, etc, Some of these are exquisitely carved an ornamented with statuettes worked in wood.[1] These pigeon-houses ar influenced by Muslim architecture and have domes and brackets, of cours on a much smaller scale.

Pat, *bajoth* or bedstead and *jhūlā* or hammock are some of the commor wooden objects used in Jaina houses. Decorative furniture that came int use was restricted to articles limited in number. Some of these, viz., the *traṇ-khaniā*, the *nav-khaniā* (built-in cupboards), *paniārā* for keeping water-jars, *pataras* (chests), etc., are exquisitely carved.

TEMPLE-ARCHITECTURE

Jaina temples can be divided into two distinct categories : (i) *ghar-derasars* or home-shrines, and (ii) stone and wooden temples. The forme

[1] *Ibid.*, plates LXXXII, LXXXIII.



Gujarat : wooden window-frame

PLATE 285



Gujarat : polychrome wooden *maṇḍapa*, outer part

PLATE 286



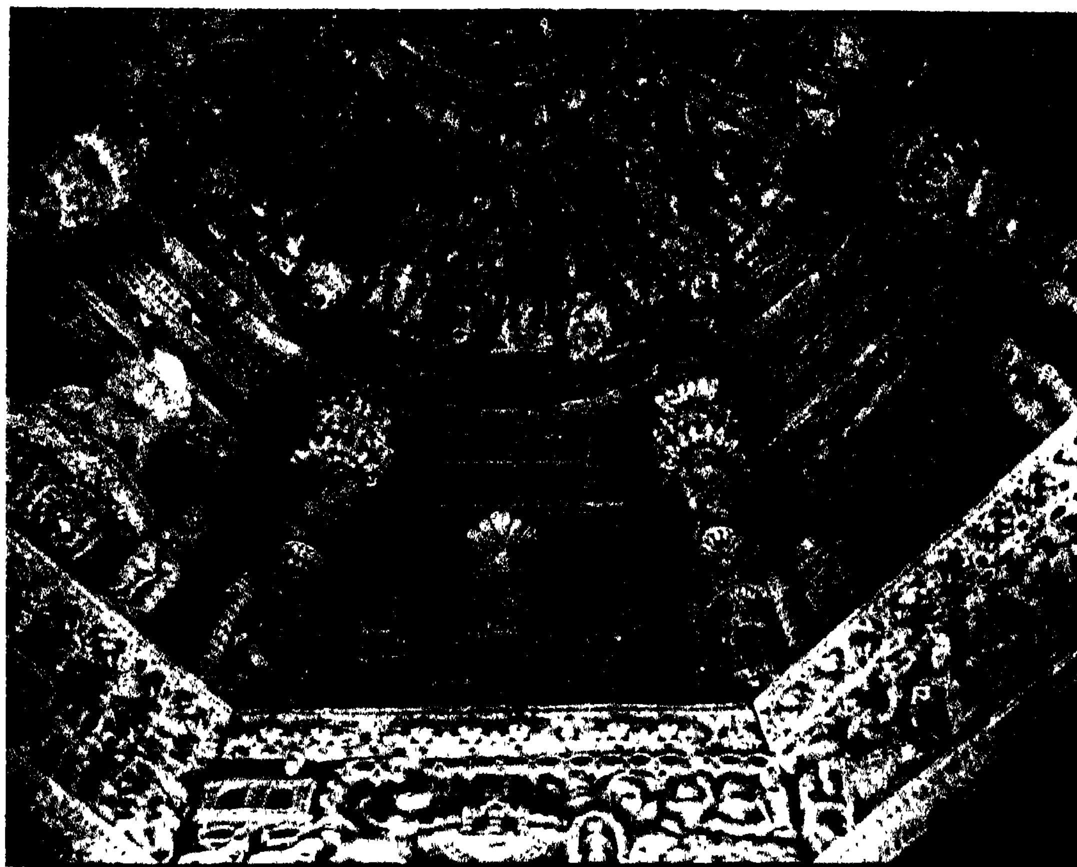
Gujarat : polychrome wooden *maṇḍapa* (plate 286), detail of elephant-rider

PLATE 287

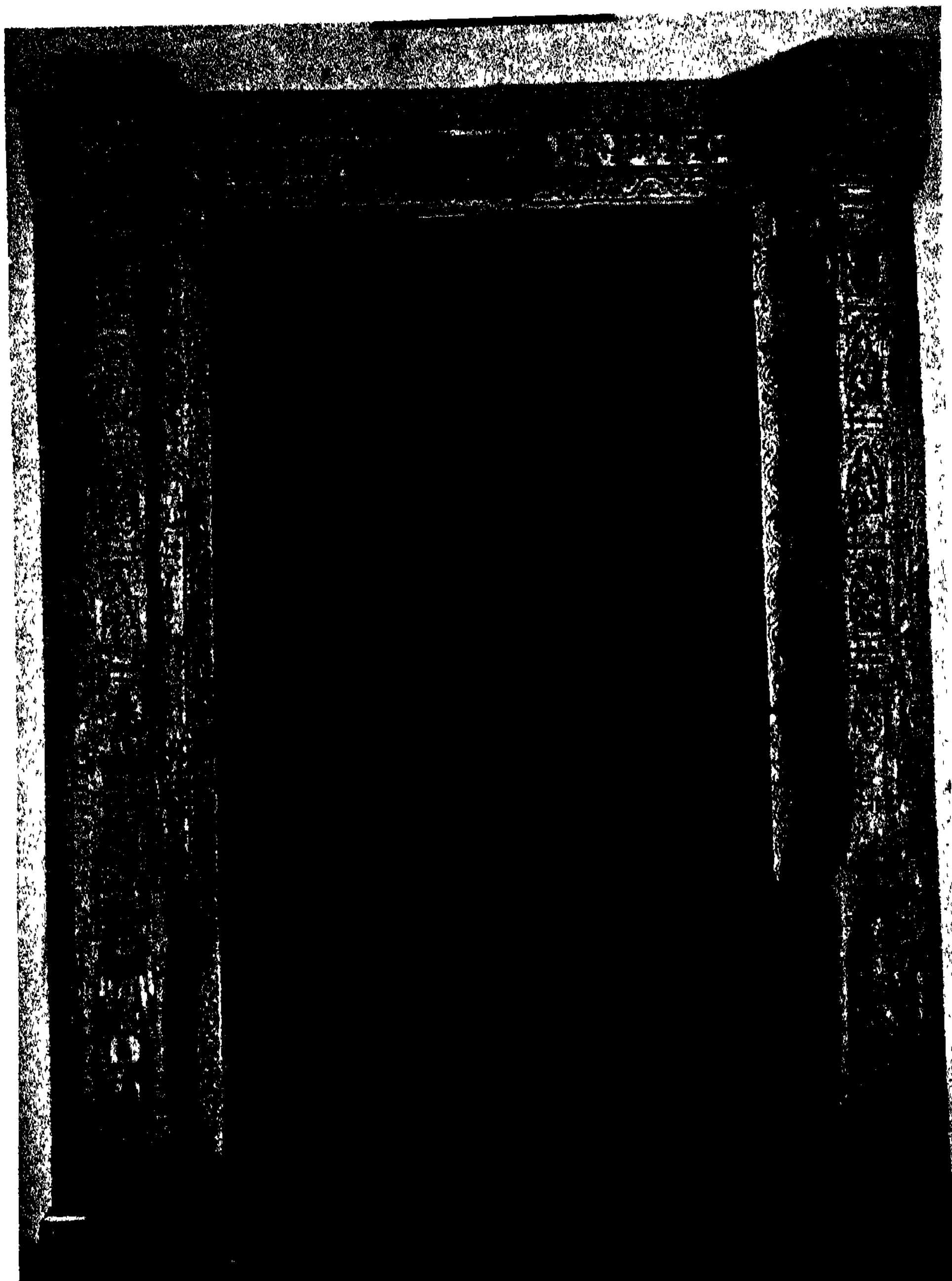


Gujarat : polychrome wooden *maṇḍapa* (plate 286), ceiling

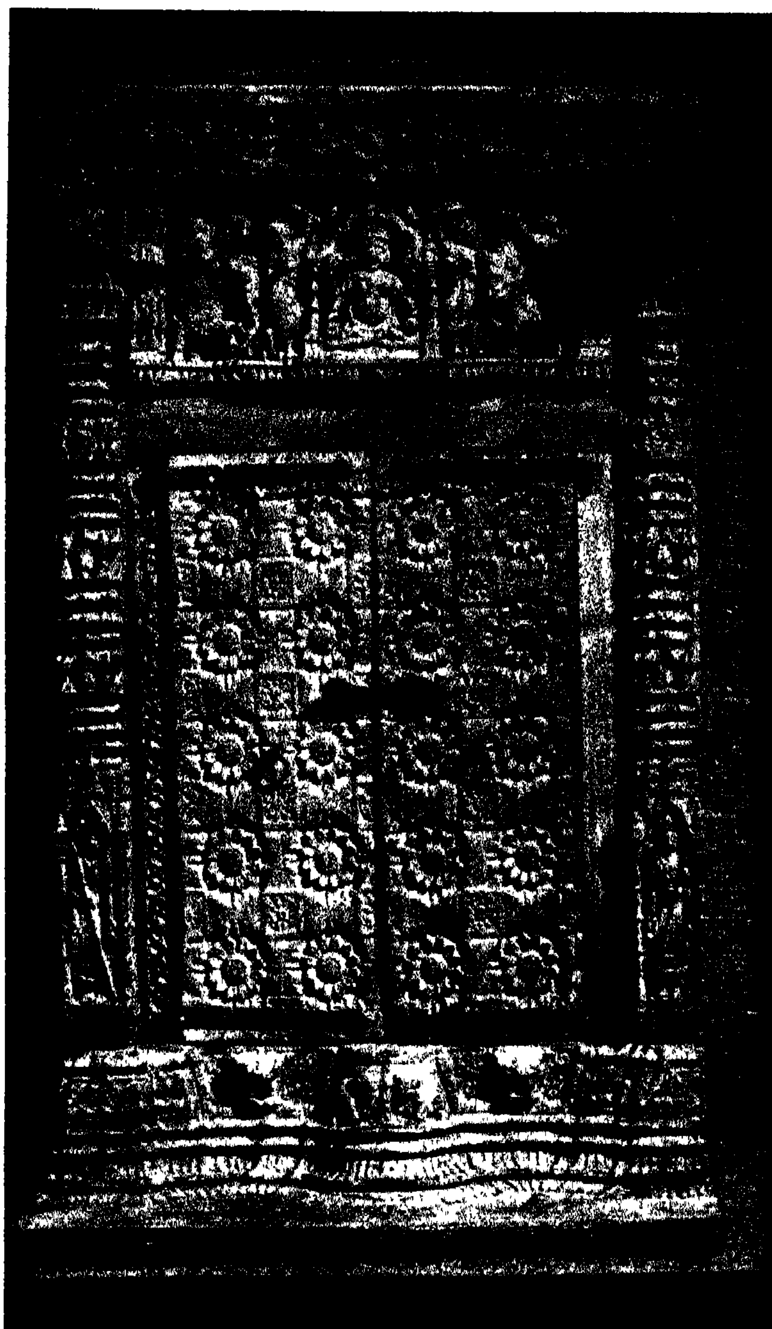
PLATE 288



Gujarat : polychrome wcoden *maṇḍapa* (plate 286), detail of ceiling (plate 288)



Gujarat : wooden door-frame



Gujarat : door of a wooden house-shrine

PLATE 291



Gujarat : door of a wooden house-shrine (plate 291), detail with auspicious dreams and Gaja Lakṣmi

is a special feature of the Gujarati Jaina community and almost every house of any means has a shrine of its own. Although in Gujarat and south India even Hindu houses have home-shrines, the Jaina *derasars* have their own distinct characteristics. Those are the exact small replicas of their wooden and stone prototypes which are reproduced in a miniature form for family-worship. Most of these are embellished with minute carvings which varied with the richness of the family.

One of the earliest dated *derasar* is the Śāntinātha *derasar* in Haja Patel's Pol, Kalupur, Ahmedabad. According to a stone inscription, the temple was completed in Vikrama-*saṁvat* 1446 (A.D. 1390) by one Sheṭh Somji.[1] The entire temple is a wooden structure with a *maṇḍapa* enclosed by a dome, 3·35 m. square, which has seventeen concentric layers of carvings, made of two hundred and forty-eight pieces. Though the pillars supporting the dome are plain, they are adorned by brackets and architraves which are richly carved with animals, chariots, Dik-pālas, celestial musicians and dancers in classical poses.[2] Many more early *derasars* exist in Jaina houses in Gujarat, but most of them are unpublished so far and their exact date is not known. In fact, periodical repairs bar any guess on their exact date. The Śrī Pārśvanātha *derasar* in Śrī-Sameta-Śikharajī's Pol, Mandavi Pol, Ahmedabad, is said to be about three hundred years old, i.e. of the seventeenth century. Ahmedabad, being the hub of the Jaina community, has several noteworthy *derasars*: Śrī-Ajitanātha *derasar* in Vaghan Pol, Zaverivad; Cintāmaṇi Pārśvanātha and Sahasra-phaṇa Pārśvanātha *derasars* in Nisha Pol; Śrī-Vāsupūjya-svāmī and Śrī-Śītalanātha-prabhu *derasars* in Shekhpada, Zaverivad; Śrī-Supārśvanātha *derasar* in Śrī-Rāmjī's Pol; and Haja Patel's Pol.[3]

Ghar-derasars are known from other parts of Gujarat as well. Patan is an important city having many Jaina residents and the family-*derasar* of Śrī-Lālubhāi Danti at Maniati Pada and Śrī-Ṛṣabhadeva-svamī's *derasar* at Kumbharia Pada are famous examples of house-shrines in that city. Similar examples exist at Palitana, Ralhanpur, Cambay and other cities of Gujarat.

The National Museum, New Delhi, has an intricately-carved *maṇḍapa* (accession no. 60·148) of some home-shrine which was, in all probability, made at or in the vicinity of Baroda, as is evident from th: Maratha influence on its

[1] *Ibid.*, p. 46.
[2] *Ibid.*, p. 46.
[3] *Ibid.*, pp. 45-48.

carvings, specially seen in the elephant with riders with typical *pagrī* (turban) on its four outer corners, which are carved in the round (plates 286 and 287). Like all other *maṇḍapas*, this is of several pieces joined together. Two of the four other sides of the main beams show seven seated Tīrthaṅkaras (plate 286). The perforated *jālī* as well as the curved niche show Muslim influence, The elephant, covered with a nicely-decorated *jhūlā* and *howdāh*, has *ghaṇṭā*, headgear, necklace and anklets and has a natural air about it.

The ceiling of the octagonal *maṇḍapa* reminds us of the famous Mount Abu temples (plate 288). Sixteen *apsarases* adorn the dome. From its centre hangs a piece with a decorated floral pattern. The lowermost bearer of the dome shows a continuous procession which terminates at a Tīrthaṅkara shrine (plate 289). The procession gives a glimpse of the contemporary social life. The *apsarases*, other figures, the elephants with riders, etc., point to a sixteenth-seventeenth century date and a provenance around Baroda. Another example of interest in the National Museum is a door-frame (*caukhaṭ*) of some Jaina household-shrine (accession no. 60·1153), evident from a seated Tīrthaṅkara figure in the centre of the top panel (plate 290). The flywhisk-bearers, one on each, flank him and nine garland-bearers on each side are seen carrying garlands forming an interesting pattern. The two side-posts, besides showing the four-armed figures of *dvāra-pālas*, one on each side, show four niched figures attending the Tīrthaṅkara. Creeper-motifs run through the whole door-frame. Although badly damaged, the figures point out to a seventeenth-century date and an Ahmedabad provenance.

Yet another example in the National Museum is a small door (accession no. 47·111/1; size 100×60 cm.) of a household-shrine (plate 291). Though smaller in size, it has all the details which a large door usually has. It has a two-leaf doorway which can be opened and closed. Both the leaves are carved with beautiful floral patterns set in big and small squares. The top lintel shows fourteen auspicious dreams (plate 292), a typical feature of the Jaina carvings. Below this panel is seen a four-armed seated Lakṣmī flanked by standing female *caurī*-bearers. The bottom panel shows two elephants and the two side-posts show a *dvāra-pāla* flanking the shrine on each side. Above the *dvāra-pāla* are seen peeping human heads from niches giving the impression of a multistoreyed building. A similar miniature doorway exists in the Baroda Museum:[1] it shows intricate and minute carvings

[1] H. Goetz, 'The post-medieval sculptures of Gujarat', *Bulletin of Baroda Museum and Picture Gallery*, Baroda, 1947-48, V, parts I-II, fig. 2.

and has been dated to the sixteenth century. The National Museum door-frame, however, can be dated to the eighteenth century, as its execution of floral patterns and figures is much bolder and lacks the fine quality of the Baroda Museum specimen.

The Prince of Wales Museum of Western India, Bombay, has yet another wooden *maṇḍapa* of a house-shrine[1] (plate 293). Standing on a double-stepped platform, 188 cm. long, 156 cm. wide and 39 cm. high, the *maṇḍapa* is supported by four elaborately-decorated and slighly-recessed pillars which were once painted. These pillars have miniature niches enshrining the dancing-figures of heavenly musicians and male and female deities. The bottom of these pillars shows figures of Viṣṇu and Brahmā with attendants. The capitals are profusely carved with Mughal and indigenous motifs including the figures of birds and musicians in niches and recessed ornamentation. Of the three surviving bracket-figures two show female heavenly musicians and the third a *mṛdaṅga*-player. The female musicians are dressed in a short *colī*, a tight skirt, *pāijāmā* and a long thin brocaded scarf which comes down the shoulders in a loose knot between the legs. The *mṛdaṅga*-player also shows a Mughal-period costume—*jāmā* with six points, *paṭkā* and *aṭpaṭi* turban.

On the top of the capitals are fixed four entablatures which support the dome. The *maṇḍapa* being Jaina, the carver has embellished it with stories of Tīrthaṅkara's lives. The friezes represent processions with elephants, horses and riders, footmen with palanquins, chariots driven by horses and oxen, male drummers riding camels and horsemen blowing trumpets vigorously (plate 294A). An Ācārya preaching to the monks is also a favourite theme.

Above the friezes rises an octagonal dome (plate 294B) reaching a height of 46 cm. decorated with concentric circles from inside. Externally, the dome has the appearance of a receding stepped pedestal with simple ornamentation consisting of the figures of Gaja-Lakṣmī and *pūrṇa-kumbhas* in miniature niches. Fourteen dreams and other auspicious symbols also occur. The *maṇḍapa* can be safely assigned to the Akbar period, i.e. about 1600, on the basis of the costumes and the style of carving.

The Baroda Museum and Picture Gallery, Baroda, also has an excellent example of a wooden house-shrine.[2] Goetz believes that it once formed a part of the house of a rich Jaina merchant of the Broach area. The *maṇḍapa* is

[1] S.K. Andhare, 'Painted wooden mandap from Gujarat', *Bulletin of the Prince of Wales Museum of Western India*, 7, Bombay, 1959-62, pp. 41-45 and plates 29 to 33c.

[2] H. Goetz, 'A monument of old Gujarati wood sculpture', *Bulletin of the Baroda Museum and Picture Gallery*, VI, parts I-II, Baroda, 1950, p. 2.

6·6 m. long, 3·3 m. broad and 3·1 m. high. It is supported by six columns and two pilasters, and, at present, is open in every direction. The central dome rises from an octagon on top of a square supported by four architraves measuring 3·3 m. The two wings have flat ceilings. The columns rise from very late Mughal bases and go over into late Gajarati capitals. The pillasters are decorated merely with rich friezes of lotus-roundels. The architraves around the central dome are covered with relief-panels showing some Jaina legends, those around the lateral ceilings with ornaments of various types and times, one with peacocks, others with single figures or panels representing Lakṣmī or Ambikā. The central dome, rising on top of two circles of stylized lotus-petals, is covered with multitude of single figures and relief-panels, some originally belonging to it, more, however, added at later dates. These show the usual figures of godlings playing musical instruments, females, processions (plate 295A), Dik-pālas, *apsarases* and heavenly dancers, Jaina saints being worshipped (plate 295B), etc.

The *maṇḍapa*, however, does not form one uniform work, but is the product of successive alterations, repairs and additions, most of which have developed organically one from the other. The whole structure can be reduced to two main phases, an older shrine of the late sixteenth and early seventeenth centuries, and a reconstruction in the sixties or seventies of the nineteenth century during the times of the Mahārājās Khande Rao (1856-70) and Malhar Rao (1870-75) of Baroda.

The Jaina stone and wooden temples are generally enclosed by a wall, the inner side of which has niches for the various Tīrthaṅkaras. The main temple is thus well-protected from rain and water. This peculiarity has tended to protect some of the wooden structures of Jaina temples to the present times by sheltering them from the onslaught of weather.

A Jaina shrine, like any Hindu temple, consists of two essential parts, namely, the *maṇḍapa* where the devotees congregate and the principal shrine where the deity is installed. It is the former of the two which shows profusion and details of carving and has given the greatest scope for expression in wood and stone. George Watt is of the opinion that 'a grammar of decorative art might, in fact, be written from the study of wood-carving alone, and the circumstance that the wood and stone-carvers belong to one and the same caste may be accepted as an additional evidence in favour of the gradual production of the one from the other and that at no very ancient date.'[1]

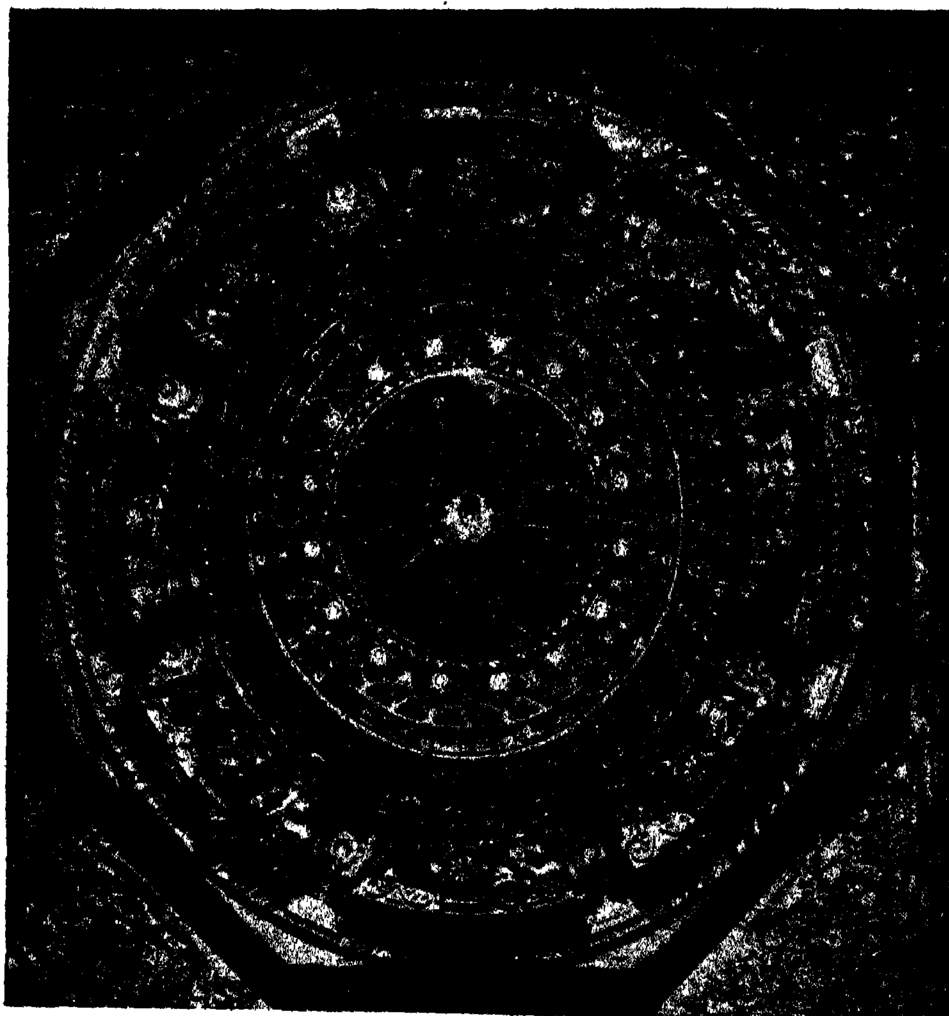
[1] George Watt, *Indian Art at Delhi*, Delhi, 1903, p. 100.



Gujarat : wooden *maṇḍapa*

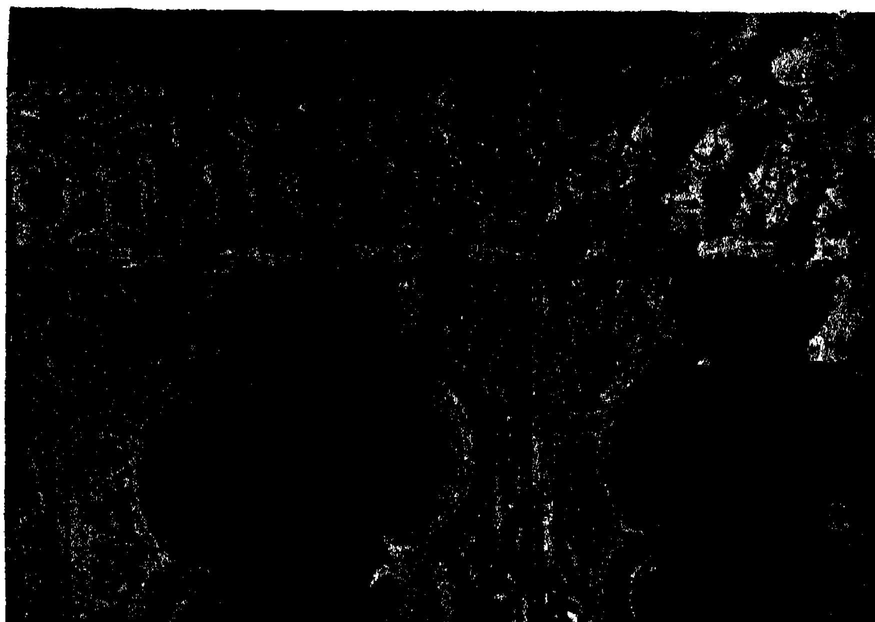


A. Gujarat : wooden *maṇḍapa* (plate 293), frieze of dance, music and other scenes



B. Gujarat : wooden *maṇḍapa* (plate 293), ceilling

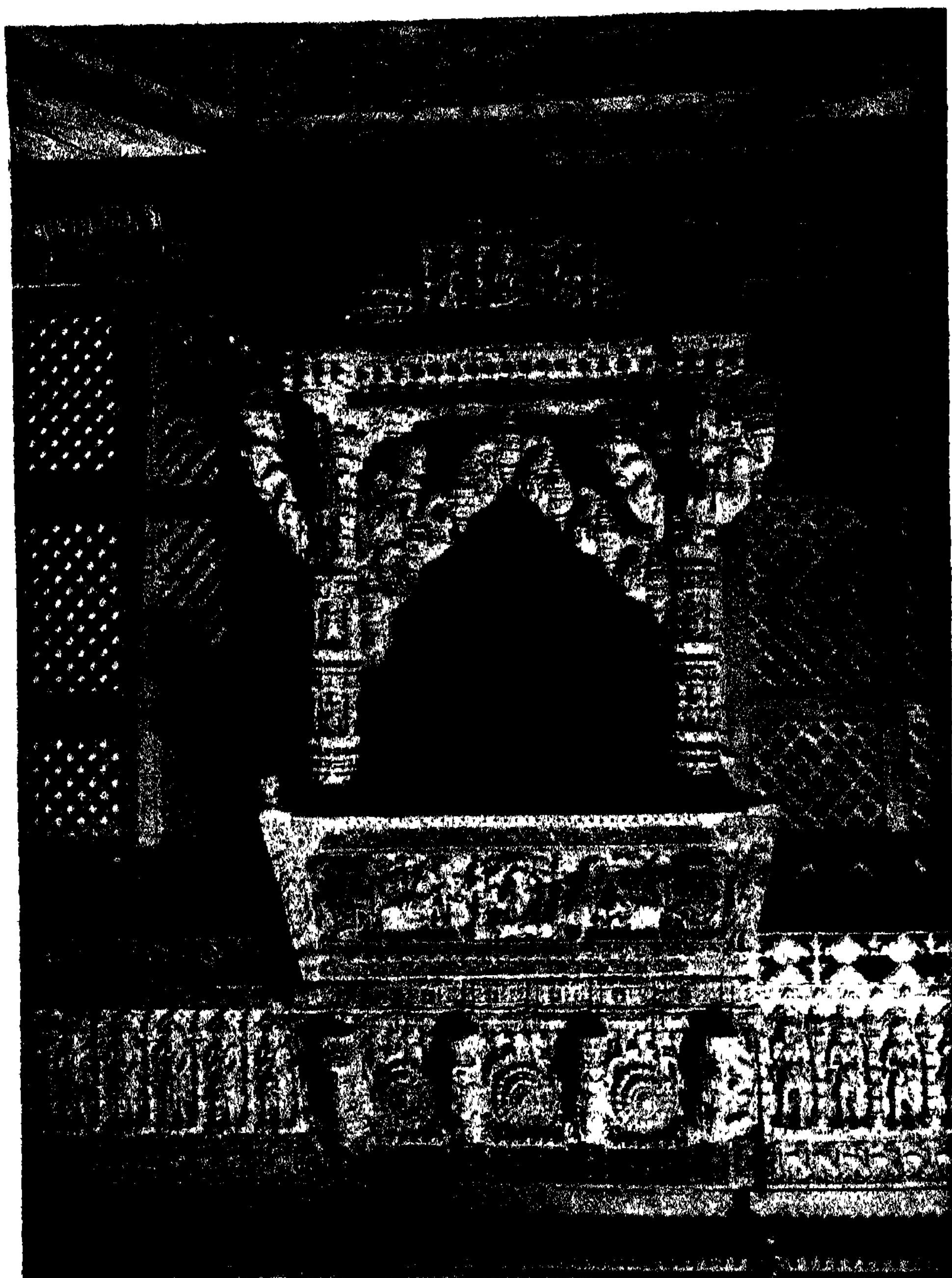
PLATE 294



A. Gujarat : a house-shrine, detail of a royal procession



B. Gujarat : a house-shrine, an Ācārya welcomed by devotees

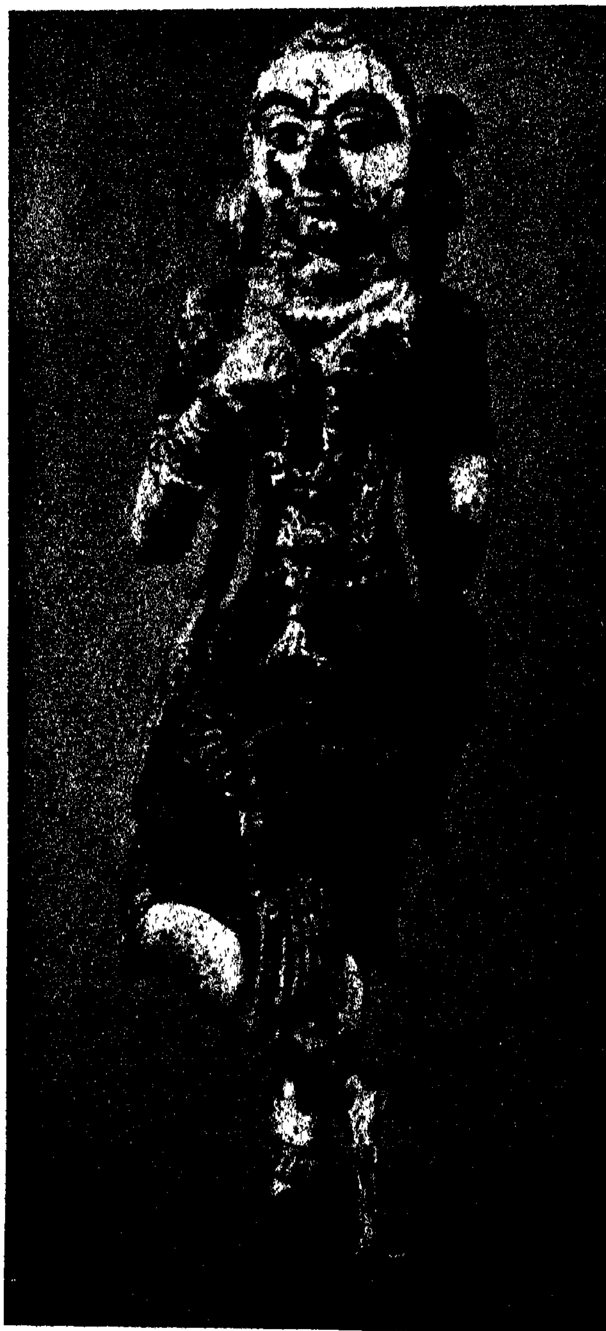


Patan : Wadi Pārśvanātha temple, *jharokhā*

PLATE 296



Patan : Wadi Pārśvanātha temple (plate 296), detail



Gujarat : polychrome wooden *danseuse*

PLATE 298

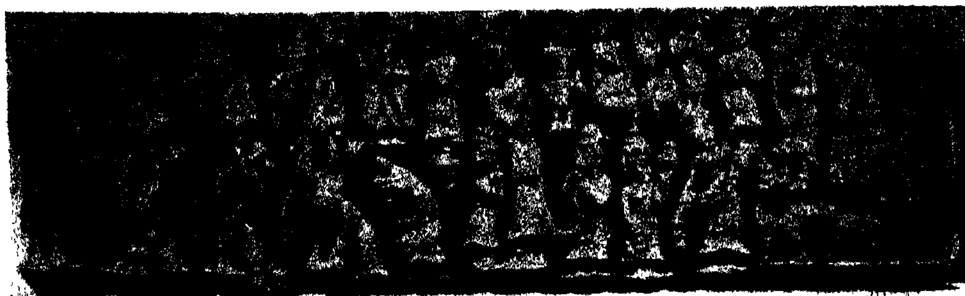


A. Gujarat : wooden nymph

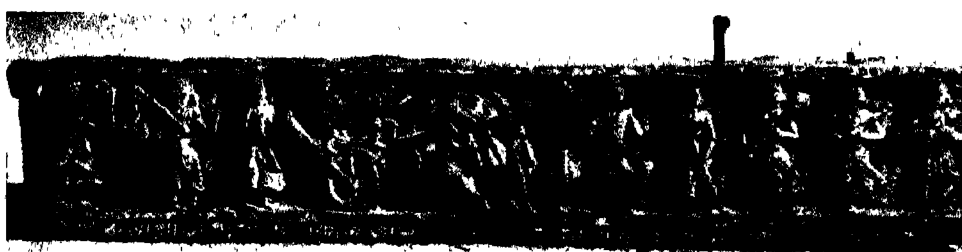


B. Gujarat : wooden nymph

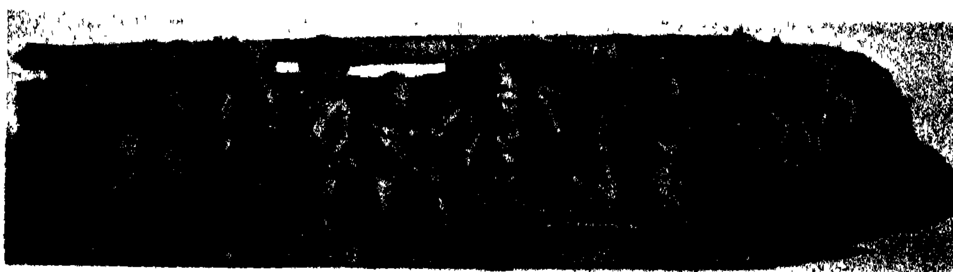
PLATE 299



A. Gujarat : frieze depicting welcome of Jaina monks



B. Gujarat : frieze depicting a procession



C. Gujarat : frieze depicting a royal procession

PLATE 300

Most of the Jaina temples are the gifts of single wealthy individuals of the middle class and that is why these buildings are generally small and deficient in that grandeur of proportion that marks the buildings undertaken under royal command. It may, however, be also owing to this fact that their buildings are more elaborately finished than those of greater importance.

The *maṇḍapa* is erected on a series of pillars which support a beautiful and exquisitely-carved dome on architraves and beams, all of which are elaborately ornamented. Every inch of the *maṇḍapa*-portion is full of rich carvings. The dome is made circular by the arrangement of pillars, twelve in number, erected equidistant and bridged by architraves. Bracketed capitals and struts were further devices, which, while meeting the architectural needs of the edifice, provided a very fertile field for the presentation of the most ornate features of wood-carving.

One of the most exquisite examples of a wooden Jaina temple is provided by the Wadi Pārśvanātha temple from Patan, now housed at the Metropolitan Museum, New York, Built in 1594, it was in Patan's Zaverivad locality when Burgess and Cousens[1] carried out their survey of the architectural antiquities of northern Gujarat about the year 1890 but was later on acquired by the Metropolitan Museum. Its roof is in the form of a dome rising to the height of 3·4 m. and with a diameter 3·3 m. It is decorated in concentric circles with figures and bands of ornament and has a lotus-shaped pendant hanging from the apex. Eight large bracket-figures are placed at equal intervals round the inside. There are female musicians and dancers, and between each pair of these is a seated male figure with two attendants. There are the eight Dik-pālas under the dome and helping to support it are four balcony-windows, projecting inwards from each side of the apartment, which are very delicately worked (plate 296). Lower still is a dado running round the four walls and carved with musicians and dancers in niches, with rows of geese and other ornamented carvings below. The rosettes in the spaces between the brackets below the window-sills are rich and effective (plate 297).

SCULPTURE

The Jainas believe that a sandalwood portrait-sculpture of Vardhamāna was carved in his life-time when he was meditating in his palace about a year

[1] James Burgess and Henry Cousens, *The Architectural Antiquities of Northern Gujarat*, Archaeological Survey of India, New Imperial Series, IX, London, 1903, p. 49.

prior to his renunciation.[1] In spite of the tradition, no wood-carvings in the round depicting Tīrthaṅkaras have been found so far. At what time the transformation from wood to stone or bronze took place it is difficult to say. But those who are conversant with the ritual of Tīrthaṅkara worship will immediately understand the reason for abandoning the wood-sculptures. The daily washing of images by water and milk, the application of sandal-paste, etc., do not allow the use of wooden sculptures for worship. However, subsidiary and allied carvings as part of architecture have a better continuity in wood and quite a few of these can be seen in different museums and private collections.

Most of such sculptures which once formed part of the architecture of Jaina *maṇḍapas*, home-shrines and temples belong to the seventeenth to the nineteenth centuries, earlier examples having disappeared long ago because of the perishable nature of the material. All such examples share the following common features: (i) they are smaller in size when compared to their counterparts in stone; (ii) once detached from the structure, most of these look as if carved separately and independently; (iii) they are carved in such a way that one side, which was earlier attached to the architectural piece, is not finished properly ; (iv) usually they are coloured; and (v) they come from one or the other parts of Gujarat and Rajasthan, thus inheriting the characteristic features of that region. The dry climate of the region helped in preserving these sculptures. To illustrate these points we will discuss here some of the Jaina wooden sculptures.

Almost all the Jaina *maṇḍapas* have several beautifully-carved female figures, either playing on various musical instruments (fig. XXVI) or in various dance-poses (plate 298). Charming figures putting on anklets (*pāyal*) is yet another motif seen among these nymphs (fig. XXVII). Sometimes a miniature figure is seen imitating a bigger figure at its footsteps (plate 299A) or a mother is seen carrying her child in the typical Indian way (plate 299B). As already stated, almost all these examples were once coloured, some still retaining traces of paint. Although they were meant to be seen as part of *maṇḍapas* (these come from more than one *maṇḍapa*), they have been carved in round. However, their back lacks the finish of the front.

[1] U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, pp. 4 and 5. The Buddhists too have a similar tradition, A.K. Coomaraswamy, *History of Indian and Indonesian Art*, New York, 1965, p. 43. [See above, pp. 4, 86.—Editor.]

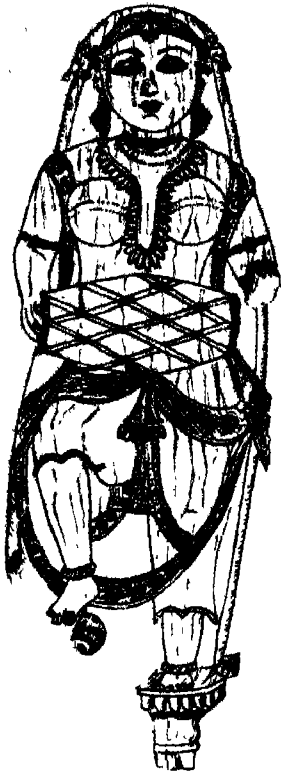


FIG. XXVI. Gujarat : wood-carving, female musician



FIG. XXVII. Gujarat : wood-carving, a nymph putting on anklets

Rectangular panels, once part of wooden shrines, are still more interesting as they provide us a peep into the contemporary life. One such panel shows Jaina monks (with cloth-pieces tied on their mouths) being greeted by villagers who are offering them numerous things (plate 300A). An equestrian figure, in the lower right corner, supervises the ritual and many other followers are seen bowing to the saints with folded hands. While one man is holding a garland, another stands by his side holding a *pūrṇa-kumbha* and rosary. A pair of dogs, seen in the lower right corner, provides a realistic touch to the whole scene.

It is interesting to note that Jaina wooden panels[1] often depict bullock-carts in their procession (plate 300B). These carts are always carved with an utmost care and show bullocks in walking-posture accompanied by figures in front and back. Yet another mode of travel in the ancient days, especially for the royal persons—the palanquin—also finds depiction on these panels. The example illustrated here (plate 300C) shows a royal couple seated in the

[1] Shah, *op. cit.*, pp. 5 and 8.

palanquin accompanied by elephant-riders in front and horse-riders in the rear, making it clear that the figures are royal indeed. The way the male figure has tightly held a support to hold his balance is noteworthy and shows the minute observation of the wood-carver. The pole-bearers have also been depicted with a rare sense of realism.

Another very interesting frieze showing the marriage-procession of Tīrthaṅkara Neminātha has recently been acquired by famous art-connoisseur of Bombay, Shri Haridas K. Swali. It is 2·28 m. long and 25 cm. high and still retains a thick coating of paint. From left to right, it shows two equestrian figures and a bullock-cart, trumpet-blower and drummer, a royal figure holding garlands in both hands accompanied by female figures, marriage-*maṇḍapa*, house-scene, animals and a scene showing preparation of sweets for marriage. The *maṇḍapa* scene showing piled-up pots, festive hangings and sacred fire is quite interesting and gives us a glimpse of sixteenth-seventeenth-century Patan (Gujarat), its probable date and place of carving. The other scene showing preparation of eatables is quite amusing. While two figures are busy stirring up some thing in a large bowl on fire, a figure is seen quietly picking up some sweets unnoticed from the rack near by.

CONCLUSION

The foregoing discussion shows the wide range and variety of Jaina wood-carvings. They not only help us to reconstruct the social history of the period but also fill up the lacunae of art-history. All these carvings, though small in size, reflect the tastes of their rich Jaina patrons who believed in embellishing every inch of space available on their house-shrines or temples. As a medium, wood lent its support to the carvers to carve highly decorative scenes, thereby preserving a rich heritage for posterity. Though mostly religious, these carvings provide us with interesting social gleanings of the contemporary life. In wood-carvings, the Jaina patrons took a lead over their Hindu or Buddhist counterparts.

V. P. DWIVEDI



Part VIII
EPIGRAPHIC & NUMISMATIC SOURCES

CHAPTER 33

INSCRIPTIONS

THE EARLIEST IMPORTANT EPIGRAPHIC RECORD IN THE HISTORY OF JAINISM in east India, which was the birth-place of the faith, is the Hāthi-gumphā cave-inscription on the Udayagiri hills near Bhubaneswar,[1] which says, *inter alia,* that the Cedi king Khāravela (second or first century B.C.) brought back to his capital the Kaliṅga-Jina that the Nanda king had taken away to Magadha. Other inscriptions on the same hill say that the ruler and other royal personages of his family excavated cave-dwellings at the place for Jaina monks.[2] Two inscriptions[3] assignable to the same period from Pabhosa in Allahabad District refer to the excavation of a cave-dwelling for the Kāśyapīya Arahaṁtas (i.e. Jaina monks who were followers of Kāśyapa or Vardhamāna) by Āṣāḍhasena.[4]

Mathurā in Uttar Pradesh was a centre of Jainism in the early centuries of the Christian era.[5] In fact, an area called the Kaṅkālī-ṭīlā of the city originally contained a number of Jaina structures including a Jaina *stūpa*. Several images and architectural pieces found in the area are inscribed. An inscription (plate 301A) on an important sculpture of this group, with a lady attended by a pair of women, says that in the year 72 of Mahākṣatrapa Śoḍāsa, this piece was donated by a certain Āmohinī.[6] If the year 72 is ascribed to the Vikrama era, the date of the sculpture is A.D. 15. The lady in the sculpture is identified as queen Triśalā, the mother of Tīrthaṅkara Vardhamāna.[7] Another beautiful sculpture with an inscription dated in Śaka year 54 or A.D. 132 represents the goddess Sarasvatī[8]—perhaps the earliest representation of the goddess. A

[1] D.C. Sircar, *Select Inscriptions bearing on Indian History and Civilization*, I, Calcutta, 1965, pp. 213 ff.

[[2] See above, chapter 7.—Editor.]

[3] *Epigraphia Indica*, II, 1893-94, pp. 242-43.

[[4] See above, p. 10, n. 4.—Editor.]

[[5] See above, chapter 6.—Editor.]

[6] H. Lüders, *List of Brāhmī Inscriptions*, 1912, no. 59.

[7] V.S. Agrawala, *A Short Guide-book to the Archaeological Section of the Provincial Museum, Lucknow*, Allahabad, 1940, p. 5.

[8] Lüders, *op. cit.*, no. 54. [See above, p. 67 and plate 20.—Editor.]

number of images of Tīrthaṅkaras, particularly Vardhamāna,[1] with inscriptions dated in several years of the Śaka era were found in the *stūpa*-area. Their iconography is stereotyped, with only a wheel carved on the pedestal. Another class of antiquities consists of *āyāga-paṭas* or tablets of homage,[2] of which quite a few are also inscribed.

During the Gupta period Jainism was not much encouraged in northern, eastern and south-eastern parts of India. Nevertheless, it continued to have votaries amongst the people of these regions. Three stone images of Tīrthaṅkaras recently discovered at Durjanpur near Vidiśā, with inscriptions[3] saying that they were caused to be made by Mahārājādhirāja Rāmagupta, testify not only to the historicity of this early Gupta ruler but also to the local prevalence of the religion patronized by royalty. These images representing the Tīrthaṅkaras Candraprabha, Puṣpadanta and Padmaprabha, being in the typical Gupta style of sculpture, are interesting examples of this art belonging to the end of the fourth century.[4]

The next important epigraph throwing light on Jaina works of art of this period is the inscription[5] in Cave 20 in the Udaigiri hill near Vidiśā. It is dated in the Gupta year 106 (A.D. 425-26) in the reign of Kumāragupta and records the installation of the image (now missing) of Pārśvanātha (*Jinavara-Pārśva-saṁjñikāṁ Jin-ākṛtim*) at the mouth of the cave, endowed with serpent's hoods. Another inscription[6] dated in the Gupta year 113 (?) of the same reign-period is on a Jaina image discovered in Mathurā and now in the Lucknow Museum. A grey-sandstone column with five beautiful figures probably representing the five Tīrthaṅkaras, Ādinātha, Śāntinātha, Neminātha, Pārśvanātha and Mahāvīra, was discovered at Kahaum in Gorakhpur District. It bears an inscription[7] dated in the Gupta year 141 (A.D. 460-61) in the reign of Skandagupta. It records that a certain Madra set up five stone images of Ādi-kartṛs or Tīrthaṅkaras, apparently the five images in the niches of the column. A copper-plate inscription[8] from Paharpur in Rajshahi District (Bangladesh), dated in the Gupta year 159 (A.D. 479), reveals that there was a

[1] *Ibid.*, nos. 16, 17, 18, 28 and 74.

[[2] See above, plates 1, 2B, 14, 15 and 16.—Editor.]

[3] G.S. Gai in *Epigraphia Indica*, XXVIII, part I, Jan. 1969, pp. 46-49.

[[4] See above, chapter 12.—Editor.]

[5] J.F. Fleet, *Inscriptions of the Early Gupta Kings*, Corpus Inscriptionum Indicarum, III. Calcutta, 1888, p. 258.

[6] D.R. Bhandarkar, *List of North Indian Inscriptions*, no. 1268.

[7] Fleet, *op. cit.*, pp. 66-67.

[8] K.N. Dikshit in *Epigraphia Indica*, XX, 1929-30, pp. 59-64.

Jaina monastery at Vaṭa-Gohālī, to which a Brāhmaṇa donated some land for the worship of the divine Arhats there and which was presided over by the Śramaṇācārya Guhanandin belonging to the Pañca-stūpa-*nikāya* of Kāśī (i.e. Vārāṇasī).

Deogarh, in Jhansi District, possesses a rich collection of Jaina works of art, many of them inscribed. About forty Jaina temples[1] and as many as four hundred Jaina epigraphs bearing dates ranging from the ninth century onwards are known from this place.[2] The earliest of them dated in Vikrama year 919 and Śaka year 784 (A.D. 862) is a pillar-inscription belonging to the time of the Pratīhāra king Bhoja, recording the creation and erection of the pillar in question in front of the temple of Śāntinātha on the Lacchagira (modern Deogarh). From other records of the place we come to know that the temples there contained *dvāras* (entrances), *stambhas* (pillars), *śālās* (halls) and *maṇḍapas* (court). There were also *pādukās* (footprints) of both Tīrthaṅkaras and Ācāryas, set up by individuals. In front of the temples of the Jinas were set up *māna-stambhas* or pillars of homage bearing miniature figures of Tīrthaṅkaras or other deities of Jainism.

Most of the Deogarh inscriptions are found on the pedestals of images. Often they are associated with the *lāñchanas* or distinguishing-marks of the respective Tīrthaṅkaras, like the deer of Śāntinātha, *kalaśa* of Mallinātha, horse of Sambhavanātha, lotus of Padmaprabha, bull of Ādinātha and so on. At times, the inscriptions themselves contain the names of the Tīrthaṅkaras like Ṛṣabha, Pārśva, Candraprabha, etc. A *sarvatobhadra-pratimā* or *caumukha* is labelled as *caturmukha-sarva-deva-saṅgha*. Among the other images bearing labels mention may be made of those of Purudeva, Gobhaṭa, Cakreśvarī, Padmāvatī-devī, Sarasvatī and Mālinī.

Jaina scriptures associate each of the Tīrthaṅkaras with his own Yakṣa and Yakṣī whose names are specified.[3] In the figures of the Jinas on the wall of the main temple (12) at Deogarh, the Yakṣīs are represented and labelled. Interestingly, however, their names as given on the labels do not always follow either the Digambara or the Śvetāmbara canons. This feature makes these figures all the more useful for the purpose of the study of Jaina iconography, particularly in view of the fact that a label-inscription bears the date of Vikrama year 1126 (A.D. 1069-70). The names of the Yakṣīs according to the labels are

[[1] See above, chapter 14.—Editor.]

[2] *Annual Report on Indian Epigraphy 1955-56 to 1959-60*, and *1970-71* (unpublished); *Annual Progress Report, Archaeological Survey of India, Northern Circle, 1915, 1916, 1918.*

[[3] For the list according to the Digambara and Śvetāmbara traditions, see above, pp. 14-16.—Editor.]

as follows: Bhagavatī Sarasvatī (of Abhinandana); Sulocanā (of Padmaprabha); Mayūravāhinī (of Supārśvanātha); Sumālinī (of Candraprabha); Bahurūpī (of Puṣpadanta); Śrīyādevī (of Śītala); Vahnī (of Śreyāṁsa); Abhaṅgaratina (Ābhogaratnā ?) (of Vāsupūjya); Sulakṣaṇā (of Vimala); Anantavīryā (of Ananta); Surakṣitā (of Dharma); Śrīyādevī (of Śānti); Ārdrakarabbi (of Kunthu); Tārā-devī (of Ara); Himāvatī (of Malli); Siddhai (of Munisuvrata); Hayavai (of Nami); and Aparājitā (of Vardhamāna). The other names, however, follow the canonical ones.

Jainism flourished to some extent during the time of the Kacchapaghātas of Gwalior. This is testified by an inscription[1] dated in the Vikrama year 1034 (A.D. 977) engraved on the pedestal of a Jaina image from Gwalior in the reign of the king Vajradāman. On a pillar in a Jaina temple at Bayana in Bharatpur District, now used as a mosque, there is an inscription[2] belonging to the Vikrama year 1100 (A.D. 1044) of the time of the king Vijayādhirāja (Vijayapāla?). At Dubkund, District Morena, is an inscription[3] dated in the Vikrama year 1145 (A.D. 1088) in a ruined Jaina temple. Belonging to the time of Vikramasiṁha, the last-known prince of the Kacchapaghāta dynasty, it describes the temple as very tall and whitewashed with thick lime-solution (*vara-sudhā-sāndra-drav-āpāṇḍuram*). It further states that the moon is the *cihna* of Tīrthaṅkara Candraprabha and refers to Śruta-devatā or the goddess of learning as *paṅkaja-vāsinī* or 'residing on lotus' (compare Brāhmaṇical Sarasvatī described as *śveta-padmāsanā*).

That the Jainas in the Kalacuri kingdom had their own temples and images is testified to by the colossal standing Śāntinātha image at Bahuriband in Jabalpur District. The inscription on it, of the time of king Gayā-Karṇa of the first half of the twelfth century, records the erection of a beautiful temple of Śāntinātha and the creation of a very beautiful and excessively white canopy (*vitāna*), obviously over the image.[4]

The inscription of the Candella king Dhaṅga in the Pārśvanātha temple at Khajuraho[5] does not furnish any particulars for our study. But the one on the

[1] *Journal of the Asiatic Society of Bengal*, XXXI, 1882, p. 393.

[2] *Indian Antiquary*, XIV, 1885, p. 10.

[3] *Epigraphia Indica*, II, pp, 237 ff.

[4] V.V. Mirashi, *Inscriptions of the Kalachuri-Chedi Era*, Corpus Inscriptionum Indicarnm, IV, Ootacamund, 1955, pp. 310-11.

[5] *Epigraphia Indica*, I, 1892, pp. 135-36.

on the installed image makes it likely that it was of Tīrthaṅkara Sambhava. Numerous late medieval Jaina images bearing dated inscriptions on their pedestals have been discovered in various places in Madhya Pradesh. The inscriptions record the installation of the different Tīrthaṅkaras. For example, an epigraph[1] from Gudar in Shivpuri District, dated in the Vikrama year 1206 (A.D. 1149), refers to the installation of the images of Śāntinātha, Kunthunātha and Aranātha. Several Jaina images, each bearing on its pedestal an inscription[2] mentioning its installation on the same date, viz. the Vikrama year 1390 (A.D. 1333), Caitra śu. 15, Thursday, are known from Dhanaicha in Morena District. Jainism flourished during the rule of the later Tomara dynasty of Gwalior. This is known from inscriptions on the pedestals of Jaina images found in Gwalior dated in the Vikrama year 1510 (A.D. 1453) in the time of the king Dūṅgarasiṁha,[3] and others dated in the Vikrama year 1525 (A.D. 1468), etc., in the reign of Kīrttisiṁha.[4]

An inscription on the pedestal of a broken Jaina image found in the Śiva-Vaidyanātha temple at Kīra-grāma in Kangra District is dated in the Vikrama year 1296 (A.D. 1240) and records that the image referred to as the *mūla-bimba* was placed in the temple of Mahāvīra at Kīra-grāma itself.[5] Since the premises where the pedestal is at present found are of a Śiva temple, it was probably brought from its original shrine, not found now.

Gujarat and Rajasthan were also great centres of Jainism and many examples of Jaina works of art are found in this region. The Junagadh inscription[6] of Rudrasiṁha of the second century A.D., found in a cave bearing peculiarly Jaina symbols like the *svastika*, *bhadrāsana*, *mīna-yugala*,[7] and the seventh-century Jaina caves at Dhank with sculptures of Tīrthaṅkaras Ṛṣabha, Pārśva, Mahāvīra and others,[8] point to the early prevalence of Jainism in the Gujarat region. The Pratīhāra king Kakkuka is known to have built a Jaina temple at Ghatiyala near Jodhpur in the Vikrama year 918 (A.D. 861).[9]

1 H.V. Dwivedi, *Gwalior Rājya ke Abhilekha* (in Hindi), Gwalior, 1947, no. 72.

2 *Ibid.*, nos. 196-210.

3 *Ibid.*, pp. 276-77.

4 *Ibid.*, pp. 291-302.

5 *Epigraphia Indica*, I, pp. 97 ff., 119.

6 A.M. Ghatge in *The Age of Imperial Unity*, ed. R.C. Majumdar and A.D. Pusalker, Bombay, 1960, p. 418.

[7 See above, chapter 8.—Editor.]

8 Ghatge, *op. cit.* [See above, chapter 13.—Editor.]

9 *Journal of the Royal Asiatic Society*, 1895, p. 516.

Nevertheless, it was only from the beginnings of the eleventh century that Jainism began to strike deep roots in these regions, chiefly through the patronage of the Caulukya rulers and their officers. And thenceforward, down the centuries, there cropped up in that wide region a number of important Jaina strongholds, among them Mount Abu, Achalgarh, Satrunjaya, Sarotra, Taranga, Girnar, Jalor, Udaipur, Jaipur, Palitana, Pali, Nadlai and Ranakpur being well-known for their architectural wealth. In these and in other centres possessing Jaina monuments, there exist hundreds of inscriptions, ranging in date from the beginning of the eleventh to the eighteenth centuries, which, when studied together, provide an almost complete picture of the history of Jaina monuments and sculpture in Gujarat and Rajasthan.

The above statement cannot be better substantiated than by instancing the famous Jaina temple complex of Mount Abu, fittingly known by the causal name of Dilwāḍā (from *Deva-kula-vāṭaka*). The five famous temples here, of the Śvetāmbara sect, viz., the Vimala-vasatī, the Lūṇa-vasatī, the Pittalhara temple, the *caturmukha* or Kharatara-vasatī and the Mahāvīra-svāmin temple contain numerous inscriptions which give us detailed and dated information pertaining to the founding of these temples, to renovations carried out, to additional structures put up and to the installation and consecration of images therein.

Thus, we learn from inscriptions *in situ* that the Vimala-vasahikā was built and dedicated to Ādinātha in the Vikrama year 1088 (A.D. 1031-32),[1] that the Ādinātha-*samavasaraṇa* in the Hasti-śālā of the temple was put up in the Vikrama year 1212 (A.D. 1155-56),[2] that the *vasahikā* was renovated in parts, once in the Vikrama year 1206 (A.D. 1149), again in the Vikrama year 1308 (A.D. 1251-52) and for a third time in the Vikrama year 1378 (A.D. 1321-22, plate 341B),[3] and that a number of subshrines, niches and (single and groups or panels of) idols were installed in the different parts of the temple through the centuries.

An inscription[4] in the Lūṇa-vasahikā, which refers to the consecration of that temple in the Vikrama year 1287 (A.D. 1230-31), describes the architecture of the temple in the following words :

[1] *Śrī-Arbuda-Prācīna-Jaina-Lekha-Sandoha*, II, no. 1.

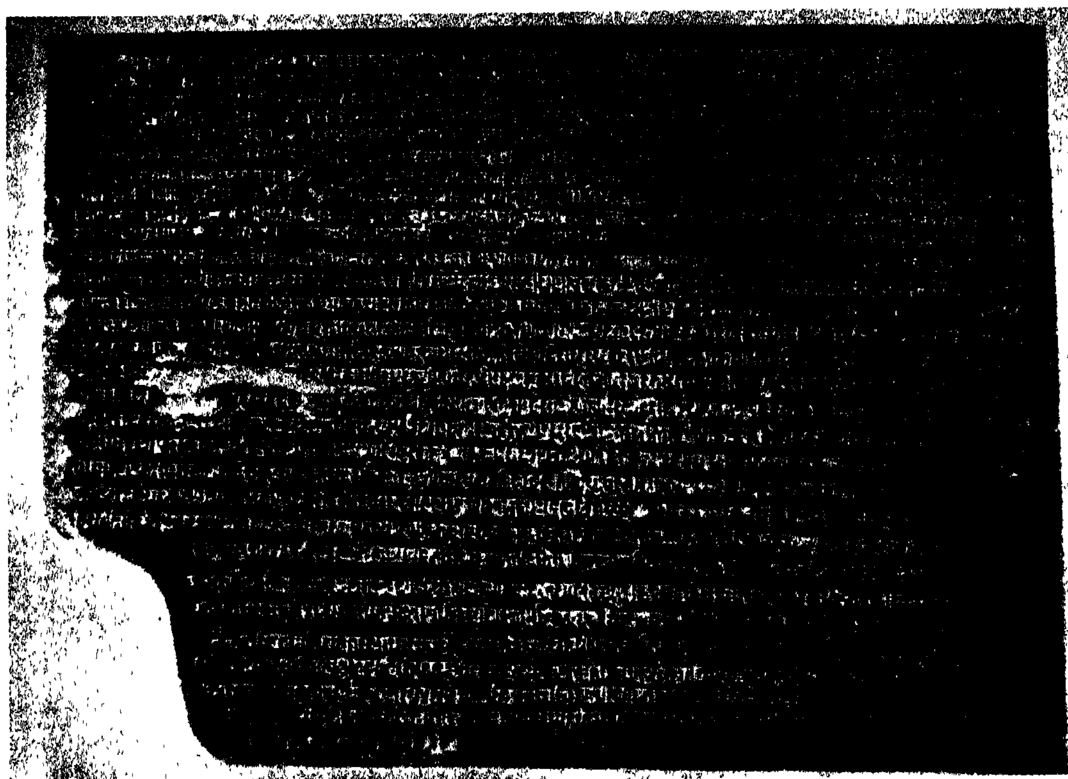
[2] *Ibid.*, no. 229.

[3] *Ibid.*, nos. 72, 184, 36.

[4] *Ibid.*, no. 250.

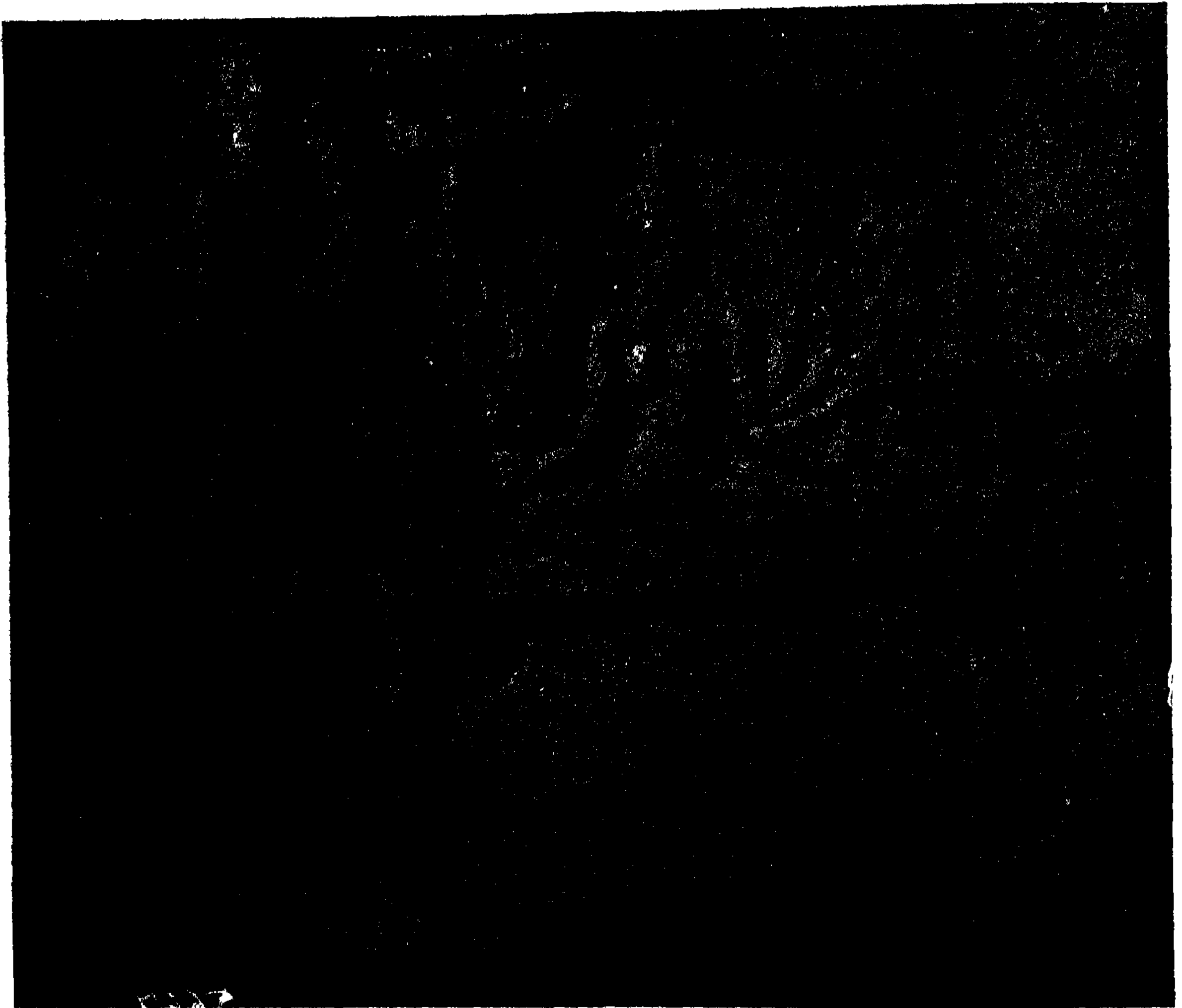


A. Mathurā : inscription of the reign of Śoḍāsa, year 72



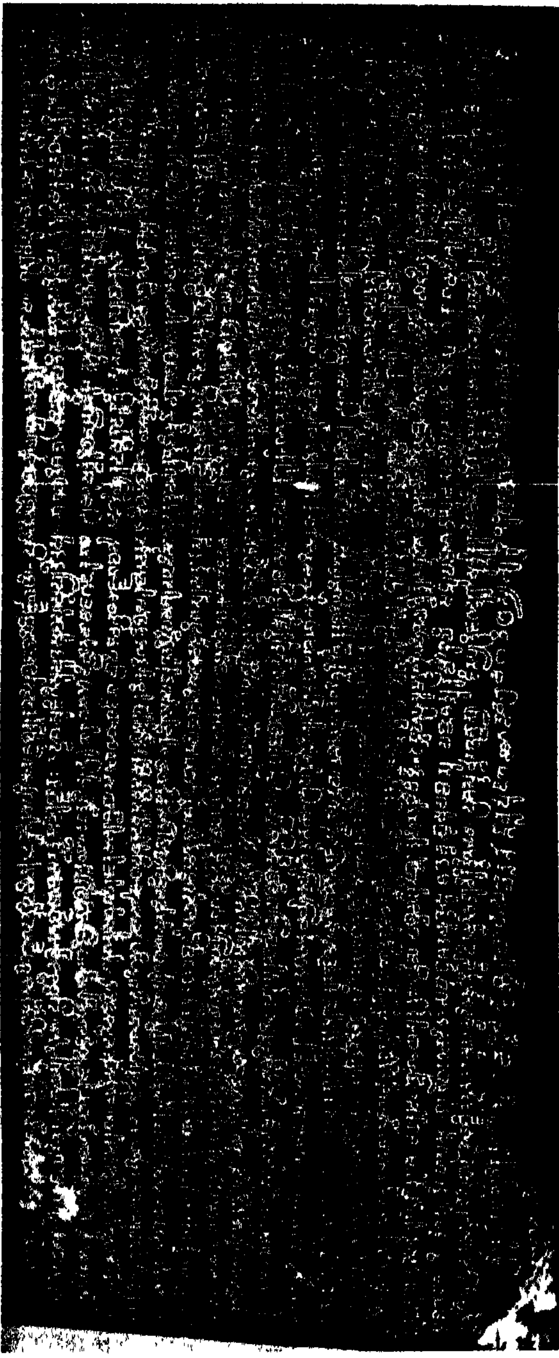
B. Mount Abu : Vimala-vasahi temple inscription, Vikrama year 1378

PLATE 301



Kurikyal : rock-cut Cakreśvari with inscription below

PLATE 302



Aihole : Meguti temple inscription, Śaka year 556

PLATE 303



Tirunatharkunru : Vatteluttu inscription



Sravanabelgola : inscriptions on the sides of the Gommaṭa statue

Tejaḥpāla iti kṣitīṁdra-sacivaḥ śaṁkhojvalābhiḥ śilā-
śreṇībhiḥ sphurad-iṁdu-kuṁda-ruciraṁ Nemiprabhor maṁdiram|
uccair-maṁḍapam agrato Jina-var-āvāsa-dvipaṁcāśataṁ
tat-pārśveṣu balānakaṁ ca purato niṣpādayāmāsivān||

We learn from another inscription[1] that the Neminātha-mahātīrtha of this temple-complex was built by the minister Tejaḥpāla in the Vikrama year 1257 (A.D. 1200-01), and other inscriptions reveal that he was responsible for the construction of a number of subshrines and niches in that temple. According to a third inscription,[2] in the Vikrama year 1293 (A.D. 1236-37) a number of subshrines, niches and idols were added to the Lūṇa-vasahikā. The same record informs us of similar additions made to the Jaina temples at Satrunjaya, Jāvālipura, Taranagarh, Aṇahillapura, Vījāpura, Lāṭāpalli, Prahlādanapura, Nāgapura and Arbudācala itself.

Again, an inscription[3] at Jalor informs us that the Kuvara-vihāra, built in the Vikrama year 1221 (A.D. 1164) by Caulukya Kumārapāla, was renovated in the Vikrama year 1242 (A.D. 1185) by Cāhamāna Samarasiṁha, that in the Vikrama year 1256 (A.D. 1199) a golden flagstaff was installed on the *mūla-śikhara* and that in the Vikrama year 1262 (A.D. 1205) a golden *kalaśa* was installed in the *madhya-maṇḍapa*.

While referring to the temples by such synonymous terms as *caitya, vasati, harmya, mandira, veśma, vihāra, bhuvana, prāsāda*, and *sthāna*, these inscriptions provide useful and reliable data, mostly dated, on the construction and renovation of shrines or subshrines either singly (*deva-kulikā, caturmukha-deva-kulikā, ālaya-rūpa-deva-kulikā, mahā-tīrtha, tīrtha, deharī*) or in groups (*deva-kulikā-dvayaṁ, deva-kulikā-trayaṁ*, etc.), in some cases highlighting their architectural features (*bimba-daṇḍa-kalaś-ādi-sahitā deva-kulikā*). Quite a number of these records give information on the repairs carried out to these temples either in full or in part (*vihāra-jīrṇoddhāra, tīrtha-samuddhāra, tīrthoddhāra, caitya-jīrṇoddhāra*, etc.). The construction of hundreds of niches, either singly (*khattaka*) or in groups (*khattaka-dvayaṁ*, etc.) is alluded to in a number of these inscriptions. Most of the inscriptions, however, pertain to the making, installation and consecration of images, either singly (*pratimā,*

[1] *Ibid.*, no. 260.

[2] *Ibid.*, no. 352.

[3] *Jaina Inscriptions*, collected and compiled by Puran Chand Nahar, part I, Calcutta, 1918, p. 239.

mūrti, bimba) or in groups (*Jina-yugalaṁ, Jina-yugala-dvayaṁ, Jina-yugala-yugmaṁ, Jina-yugmaṁ, mūrti-yugmaṁ, tri-tīrthikā, pañca-tīrthikā, caturviṁśati-paṭṭa, cauviśī-paṭṭa, dvāsaptati-Jina-paṭṭikā, dvi-saptati-Tīrthaṅkara-paṭṭa, 96-Jina-paṭṭikā*, etc.). In many instances these images are described as endowed with *parikara* (i.e. *aṣṭa-mahāprātihārya*) attributes. In quite a few cases, the material and size of the images are also specified (e.g., *108-māṇa-pramāṇaṁ sa-parikaraṁ prathama-Jina-biṁbam, pittala-maya-41-aṅgula-pramāṇa-prathama-Jina-mūla-nāyaka-parikare śri-Śītalanātha-biṁbam, nava-phaṇa-Pārśvanātha-biṁbam*, etc.).[1] Inscriptions also record the making of holy footprints (*pādukā, pādukā-stūpaḥ, stūpa-sahitāḥ pādukāḥ*)[2] *siddha-cakra*,[3] etc.

Quite a few inscriptions also reveal the names of the architects and sculptors who were responsible for the construction of the temples and the making of the images. For instance, we are told in an inscription[4] that the Trailokyadīpaka-caturmukha-vihāra built at Ranakpur in the Vikrama year 1496 (A.D. 1439) was the work of *sūtra-dhāra* Depāka. The famous image of Ṛṣabhanātha in the Pittalhara shrine was the work of *sūtra-dhāra* Deva, son of *sūtra-dhāra* Maṇḍana.[5] The large bronze image of Ādinātha in the *caturmukha* shrine at Achalgarh was made in the Vikrama year 1566 (A.D. 1509) by *sūtra-dhāra* Haradāsa, son of *sūtra-dhāra* Arbuda.[6]

To sum up, it may be safely asserted that the Jaina inscriptions found in hundreds all over Gujarat and Rajasthan are an essential aid to the proper understanding of the history of Jaina art and architecture of western India, particularly from about the beginning of the eleventh century.

Southwards, in Andhra Pradesh, Jainism did not find a congenial soil for thriving. Though in different parts of this region ruins of some Jaina temples and specimens of sculpture, especially those representing Tīrthaṅkaras, are met with,[7] they are not interesting from the point of view of art or iconography. Only a few inscribed monuments and images are known from this part. However, from at least the seventh century, the religion did have votaries here, who built

[1] *Śrī-Arbuda-Prācīna-Jaina-Lekha-Sandoha*, II, nos. 408, 410, 449, 454, 455.

[2] *Arbudācala-Pradakṣiṇa-Jaina-Lekha-Sandoha*, Abu, V, nos. 258 ff.

[3] *Epigraphia Indica*, II, p. 77.

[4] Nahar, *op. cit.*, pp. 165-66.

[5] *Śrī-Arbuda-Pracīna-Lekha-Sandoha*, II, no. 408.

[6] *Ibid.*, no. 473.

[7] S. Gopalakrishnamurthy, *Jain Vestiges in Andhra*, Andhra Pradesh Government Archaeological Series, Hyderabad.

temples to the Arhats. Thus, a copper-plate inscription[1] of the time of the Eastern Cāḷukya king Viṣṇuvardhana III records the renewal of the grant of the village of Musinikoṇḍa which had been earlier granted to a Jaina temple called Naḍumba-vasadi at Vijayawada by Ayyana-mahādevī, the queen of Kubja-Viṣṇuvardhana, the founder of the dynasty.

Danavulapadu in Cuddapah District was a centre of Jainism, and there were Jaina temples and images noted for their beautiful workmanship. Some of these images and a few pieces of architecture from this place are on show in the Government Museum, Madras. Two pillars, a water-chute and some *niśīdika*-stones are inscribed. One of the epigraphs[2] of the time of the Rāṣṭrakūṭa king Indra III records that the king caused a water-chute to be made for the ablution of Śāntinātha. The outer edge of this chute bears a series of bas-relief sculptures notable for interesting movements and beautiful depiction of men and animals, representing some contemporary event.

Of about the middle of the tenth century, belonging to the time of the Vemulavāḍa Cāḷukya feudatories of the Rāṣṭrakūṭas, some Jaina sculptures were found near a place called Kurikyal in Karimnagar District. One of them represents the image of Yakṣī Cakreśvarī, the attendant of Ādinātha. Below this image is an inscription[3] of Jinavallabha, brother of the famous Kannaḍa poet Pampa (*circa* A.D. 950), stating that these images were caused to be made by this Jinavallabha (plate 302).

The time of the Eastern Cāḷukya Amma II witnessed a significant growth in the building of Jaina temples. One such Jaina temple called Kaṭakābharaṇa-Jinālaya was built by Durgarāja at Dharmavaram, and he granted to it a village to provide for worship in it, as is known from a copper-plate inscription.[4] Another copper-plate grant[5] of this king's time records that some gifts were made to two Jaina temples of Vijayawada. Another Jaina temple called Sarvalokāśraya-Jina-bhavana was also erected during this king's reign due to the efforts of a lady.[6] At Ujjala in Mahbubnagar District, there is an inscription[7] recording gifts to Cenna-Pārśvadeva of the Baddi-Jinālaya in the

[1] *Annual Report on South Indian Epigraphy, 1916-17*, copper-plate 9.
[2] *Ibid., 1905*, no. 331.
[3] *Prabuddha Karṇāṭaka* (in Kannaḍa), 53, 4, pp. 73-83.
[4] *Annual Report on South Indian Epigraphy, 1906-07*, copper-plate 7.
[5] *Ibid., 1908-09*, copper-plate 8; *Epigraphia Indica*, XXIV, 1937-38, p. 268
[6] *Epigraphia Indica*, VII, 1902-03, p. 177
[7] *Telangana Inscriptions*, Hyderabad, II, no. 35.

fort at Ujjili. This temple, which was probably made of brick, appears to be now used by Vīraśaivas.[1]

Jainism was popular in the early part of the history of the Vijayanagara empire. Several temples of Jaina Tīrthaṅkaras and *māna-stambhas* of beauty were put up then. At Hampi (ancient Vijayanagara), the capital of the empire itself, there are quite a few Jaina temples. One of them may be the one erected, according to an inscription[2] dated Śaka 1289 (A.D. 1367), by Irugapa-voḍeya in the reign of Bukka I. Probably the same individual constructed another temple called *caityālaya* in Śaka 1307 (A.D. 1385) in the reign of Harihara II according to an inscription.[3] Irugapa's brother Immaḍi-Bukka, a *mantrin* under the same ruler, constructed a *caityālaya* with an image of Kunthu-Tīrthaṅkara, at Kurnool in 1395.[4] Devarāya II himself is stated to have built a *caityāgāra* of Pārśvanātha in Śaka 1348 (A.D. 1426) at Vijaya-nagara. These temples are noted for their superstructure which is of the shape of a stepped-pyramid. Besides, the doorways in them have a pot-bellied Yakṣa at the bottom of the jambs on either side. There is usually a Gaja-Lakṣmī figure as *lalāṭa-bimba* on the lintel of their doorways. No figure-sculptures or friezes of sculptures are seen adorning the walls of these temples.

In Tamil Nadu the earliest Jaina monuments are those which consist of dressed beds with raised pillow-like mouldings or merely dressed surface on the ground under an overhanging rock in the numerous natural caves and caverns in the inaccessible areas, mostly in the southern Districts.[5] These beds and some of the brows of the caves contain Brāhmī inscriptions in Tamil language which make mention of *pāli, adiṭṭānam*, etc., and they range in date from the third century B.C. to the third century A.D.[6] We do not come across any Jaina vestiges in Kerala during the period. The next epigraphical reference to a Jaina monument is afforded by the Tirunatharkunru (South Arcot District) inscription[7] of about the sixth century (plate 304A). It states that it is the *niśidikai* of Candranandi-āśiriyar (*ācārya*) who died by fasting for fifty-seven days. There are twenty-four rock-cut sitting Jaina images, probably representing the Tīrthaṅkaras, on top of the rock at the place.

[1] Gopalakrishnamurthy, *op. cit.*, p. 61.

[2] *Annual Report on South Indian Epigraphy, 1918*, p. 66.

[3] *Ibid., 1889*, Feb. 3.

[4] *Ibid., 1936*, p. 32.

[[5] See above, chapter 9.—Editor.]

[6] I. Mahadevan, Corpus of Tamil Brāhmī Inscriptions, *Seminar on Inscriptions*, Madras, 1966.

[7] *South Indian Inscriptions*, XVII, 1, frontispiece.

In the interval Jainism was favoured by the Kaḷabhras and later under their political successors, the Pallavas and the Pāṇḍyas. The most important and perhaps the earliest extant monument is in the famous city of Kāñcī, known to have been a centre where all the religions flourished. This monument is a temple dedicated to Vardhamāna to which the people of the district made a grant of land in the reign of Pallava Siṁhavarman (early sixth century), the father of Siṁhaviṣṇu.[1] Various parts of this temple, except the central shrine, of which the date of foundation is not recorded, are referred to in later inscriptions.[2]

One of the earliest full-fledged monuments belonging to this period is referred to in the inscription from Kil-Sattamangalam in Wandiwash Taluk in North Arcot District.[3] The monument, another temple, is no longer extant, but it existed in 743-44 in the fourteenth year of Nandivarman Pallavamalla. Another inscription from the same place belongs to the time of Pallava Kampavarman (second half of the ninth century). It records the renovation of the *paḷḷi* and the *pāli*, the construction of a *mukha-maṇḍapa* for the *paḷḷi* and a shrine for Iyakki-Paḍāri (*Yakṣī-Bhaṭāri*) and the gift of a big bell to the *paḷḷi*—all by Mādevi, the wife of Kāḍakadiyaraiyar, a feudatory of the Pallava king. The differentiation between *paḷḷi*, which was the name of the entire complex, and *pāli* which is obviously derived from ancient *pāli* of the Brāhmī inscriptions and should refer the resting-place of the ascetics, i.e. the monastery—a sophisticated development from the simple remote cave-dwelling of the early Jainas—is noteworthy. This *paḷḷi* is called Vimalaśrī-Ārya-Tīrtha-paḷḷi in an inscription of Coḷa Rājarāja I, from the same place. A similar instance can also be noticed in the Jaina Appāṇḍanātha temple at Tirunarungondai in South Arcot District. In the absence of the monument, the nature of the *mukha-maṇḍapa* or the shrine (*koyil*) of Iyakki (*Yakṣī*) cannot be known. The provision of a separate shrine for Yakṣī-worship is, however, known from the Tiruppamalai (Pancapandavamalai, Walajah Taluk, North Arcot District) inscription referring to the cutting of the figure (*paḍimam*) of the Poṉṉiyakkiyār (Sanskrit Hemā-Yakṣī) in the fiftieth year (A.D. 780) of Nandivarman Pallavamalla.[4] This is a rock-cut image, whereas the one from Kil-Sattamangalam is a structural temple. There is a still earlier reference to the

[1] *Transactions of the Archaeological Society of South India*, 1958-59, pp. 41 ff.; *Annual Report on Indian Epigraphy, 1958-59*, appendix A, no. 10.

[2] *South Indian Inscriptions*, IV, nos. 363 and 368; *Annual Report on South Indian Epigraphy, 1923*, no. 98.

[3] *Annual Report on Indian Epigraphy, 1968-69*, nos. B 219-25.

[4] *Epigraphia Indica*, IV, 1896-97, pp. 136-37.

installation of a Yakṣī image on the hill at Tirumalai in Polur Taluk in North Arcot District. One of the inscriptions there refers to the Yakṣī installed by Adigaimāṉ Elini and renovated by his descendant in the twelfth century.[1] Since the date of Elini is difficult to know, the date of the original installation cannot be ascertained.

With the arrival of the Jaina Ācārya Ajjanandi on the scene in the ninth century, there was a notable revival of Jaina activities all over Tamil Nadu. He traversed the length and breadth of the country as attested to by records mentioning his authorship of several sculptures of Jaina Tīrthaṅkaras at Karungalakkudi (Madurai District), Tiruvayirai (Madurai), Anaimalai (Madurai), Kurandi (Ramanathapuram), Alagarmalai (Madurai) and Vallimalai (North Arcot).[2] Western Gaṅga inscriptions[3] of the reign of Rācamalla (A.D. 820) found in the rock-cut cave at Vallimalai record that this monk caused the carving of the figures of his preceptors. There are here the figures of good workmanship on the rock referred to in the inscriptions. These caves also possess paintings considered to be contemporary with the epigraphs or to be dated to the tenth century. Of the sculpture, though the Tīrthaṅkara images are serene-looking and devoid of ornamentation (cf. the name *aṇiyād-alagiyār* given to the Jaina Tīrthaṅkara image in the Arhat temple at Odalavadi, Polur Taluk, North Arcot District), the figures of Yakṣas, Yakṣīs and *cāmara-dharas* are endowed with embellishments. Since all these bear inscriptions, it is possible to make a study of the evolution of the sculpture on the basis of the decorative details. This study might help in throwing light on the Jaina bronzes housed in the Jaina temples in the villages. Some of the bronzes are also inscribed; for instance, a bronze image of Mahāvīra from Kidangil, Tindivanam Taluk, South Arcot District, now housed in the Government Museum, Madras, bears an inscription in Tamil alphabet of about the twelfth century.

That images of all the twenty-four Tīrthaṅkaras singly or separately were installed by donors is known from the appellation *caturviṁśati-sthāpaka* of the donor Vāsudeva-siddhānta-bhaṭārar met with in a Grantha inscription near a niche containing the elevation of a Jinālaya with a sculpture of Supārśvanātha on a boulder in the block called Nagamalai at Veralur in Madhurantakam

[1] *South Indian Inscriptions*, I, nos. 66-67.

[2] *Annual Report on South Indian Epigraphy, 1911*, no. 562; *South Indian Inscriptions*, XIV, nos. 22, 107-19; *ibid.*, nos. 99-106; *Annual Report on South Indian Epigraphy, 1910*, nos. 61-69; *Annual Report on Indian Epigraphy, 1954-55*, no. 396; *Epigraphia Indica*, IV, pp. 140 ff.

[3] *Annual Report on South Indian Epigraphy, 1895*, no. 10.

Taluk, Chingleput District.[1] In a few cases only the names of the Tīrthaṅkaras are mentioned in the inscriptions, like Vardhamāna from Tirupparuttikkunram, Vimala-Śrī-Ārya-Tīrtha (i.e. Vimalanātha) from Kil-Sattamangalam, Pārśva-nātha from Aivarmalai and Ponnur, Kunthunātha from Karandai and Ādīśvara from Ponnur.

An inscription of the time of the Pāṇḍya king Śrīmāra Śrīvallabha (ninth century), engraved on the rock to the right of Sittannavasal cave, District Tiruchchirappalli,[2] refers to the addition of a *mukha-maṇḍapa* to the cave and to the renovation of its interior, including probably the provision of a fresh layer of paintings, which are considered a remarkable specimen of art from the points of view of technique, design, colour-scheme and depiction of human, animal and vegetal forms.[3]

The introduction of Yakṣī, Yakṣa, etc., in Jaina iconography as attendant deities slowly paved the way for the preponderance of worship of these deities as against the worship of the main Tīrthaṅkaras. A noteworthy instance in point is the Bhagavatī temple at Tiruccāraṇattumalai near Chitaral in Vilavan-gode Taluk in Kanyakumari District.[4] The only inscription in which a deity is referred to belongs to the reign of the Āy king Vikramāditya Varaguṇa (last quarter of the ninth century).[5] It records the grant made for the worship of the *Bhaṭāri*, which evidently refers to the image of Padmāvatī-devī by the side of Pārśvanātha or Ambikā (with a lion) by the side of another Tīrthaṅkara. A more glaring instance of this type is available at Nagercoil, where the serpent-hood symbol of the Tīrthaṅkaras of the original Jaina temple gained prominence only to become absorbed into the Hindu pantheon as Anantāḻvār.[6] There are of course instances where Jaina temples continued to retain their individuality, as those of Tirupparuttikkunram in Kanchipuram and Tirumalai.

The two sculptures of Mahāvīra and Pārśvanātha found at Godapuram (Alatur), District Palghat, coupled with an inscription on a slab in Tamil language and Vaṭṭeluttu characters of about the tenth century, point to the existence of a large monastery and a temple where probably these sculptures were housed.[7]

[1] *Annual Report on Indian Epigraphy, 1973-74* (in press), under Veralūr.

[2] *Manual of Pudukkottai State*, II, ii, pp. 1093 ff.

[[3] See above, chapter 30.—Editor.]

[[4] See above, chapter 19.—Editor.]

[5] *Travancore Archaeological Series*, I, pp. 193 ff.

[6] *Ibid.*, VI, pp. 159 ff.

[7] *Journal of Indian History*, XLIV, 1966, pp. 537-43; *Journal of Kerala Studies*, 1, no. 1, 1973, pp. 27-32.

Karnataka State may be said to be the second home of Jainism. This is testified to not only by the existence of several important Jaina centres like Sravanabelgola, Mudabidure (Mudbidri), Karkala and Bhatkal possessing a mass of interesting works of art but also by the numerous epigraphs discovered in different parts of this State. Jainism was the state-creed in the time of the Gaṅgas, of some of the Kadamba rulers, of the Rāṣṭrakūṭas and Kaḷacuryas and of the Hoysaḷas, as also of the rulers of the minor states of Punnāṭa, the Sāntaras, the early Caṅgālvas, the Koṅgāḷavas and Āḷupas, as testified by their inscriptions.[1] From at least the fifth century, the followers of this religion began to use works of art for the propagation of their cult. This is known from a number of copper-plate charters issued by the early Kadamba kings registering grants to Jaina institutions like temples. A copper-plate charter dated in the eighth regnal year of Kadamba Mṛgeśavarman (*circa* fifth century) records the construction of a Jaina temple by the king in memory of his father.[2] The credit of having created a beautiful and an early example of temple in the Dravidian style goes to the Jainas of this State; this is the Meguṭi temple at Aihole.[3] In this temple there is an inscription of the Cāḷukya king Pulakeśin II dated in 634-35 (plate 303).[4] The author of the record was Ravikīrtti, who arranged for the construction of the temple. During the period of the Rāṣṭrakūṭas several Jaina monuments were erected, although only a few of them contain inscriptions.

To the Western Gaṅgas we owe some of the important Jaina works of art. As early as the time of Śrīpuruṣa, temples were built, to which he made grants as known from an inscription.[5] The famous Gommaṭeśvara statue at Sravanabelgola bears a label in four different scripts (plate 304B). There are several other monuments like temples at that place, some of them bearing inscriptions.[6]

The Hoysaḷa period of the history of Karnataka is distinguished for the creation of marvellous pieces of architecture. Though most of them are dedicated to Brāhmanical deities, there are some interesting specimens of Jaina temples also of this period. One of them is the Jaina temple of Lakkundi (ancient Lokkiguṇḍi) near Gadag in Dharwar District. This temple also is in

[1] B.L. Rice, *Mysore and Coorg from Inscriptions*, London, 1909, p. 203.

[2] *Indian Antiquary*, VI, 1877, pp. 1 ff.

[[3] See above, chapter 18.—Editor.]

[4] *Epigraphia Indica*, VI, 1900-01, pp. 1 ff.

[5] Rice, *op. cit.*, p. 39.

[6] *Guide to Sravanabelgola*, Department of Archaeology, Mysore, 1957.

the Dravidian style and bears an inscription dated in Śaka year 1094 (A.D. 1172).[1]

As an example of figure-sculpture, belonging to the medieval period, the huge image of Śāntinātha at Ellora may be cited. It bears on its pedestal an inscription speaking of its carving in 1234-35 by a person named Cakreśvara.[2]

The custom of dedicating pillars called *niśidhi* to the memory of the deceased was prevalent in medieval Karnataka. One such inscribed pillar is found at Chandakavate, Bijapur District, stating the that *niśidhi*-pillar was set up in memory of the death of Māghanandi-Bhaṭṭāraka of the Sūrasta-*gaṇa*.[3]

When this region, especially its southern part, came under the sway of the rulers of the Vijayanagara empire, Jainism continued to flourish, some of the feudatory chiefs of the empire being staunch supporters of the religion. Naturally, in the territories of these feudatory chiefs quite a number of Jaina works of art were created. An early example of a *basti* or Jaina temple at Mudabidure was the Gurugaḷa-basti, to which grants were made according to inscriptions dated in A.D. 1390.[4] To the time of the Vijayanagara emperor Devarāya II belongs the construction (A.D. 1430) of the Tribhuvana-cūḍāmaṇi-mahā-caitya at Mudabidure, a beautiful example of architecture in the west-coast style, with an impressive and monumental pillared hall (A.D. 1451).[5] The feudatory chiefs of Karkala were responsible for the creation of the two colossal monolithic images of Gommaṭeśvara, bearing inscriptions, one at Karkala in 1432[6] and the other at Venur in 1604. The Caturmukha-basti of Karkala and the *māna-stambha* at the place called Hiriyangadi in the same village are other noteworthy examples of Jaina art belonging to the Vijayanagara period.

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[1] H. Cousens, *Chālukyan Architecture*, Archaeological Survey of India, New Imperial Series, Calcutta, 1926, pp. 77 ff.

[2] P.B. Desai, *Jainism in South India*, Sholapur, 1957, p. 99.

[3] *Annual Report on South Indian Epigraphy, 1936-37*, appendix E, no. 15.

[4] *South Indian Inscriptions*, VII, no. 299.

[5] *Ibid.*, no. 197.

[6] *Epigraphia Indica*, VII, 1902-03, pp. 109-10.

CHAPTER 34

SYMBOLS ON SOUTH-INDIAN COINS

EVIDENCE OF JAINA INFLUENCE ON SOUTH-INDIAN COINS COMES FROM A series of issues attributed to the early Pāṇḍyas, viz. the rectangular cast or die-struck copper coins datable to a period between the third and fourth centuries A.D. Scholars have generally failed to recognize this influence evidently on account of the fact that symbols on early Indian coins, especially of the punch-marked series, have an obvious Buddhist significance. Hence studies on such coins have invariably looked for Buddhist influences and associations. While it is true that Buddhist symbols are common on the early punch-marked coins of the south as well, there are some varieties of local issues which exhibit unmistakable Jaina associations.

To take up a few of these instances. Such influence can be traced on some of the rectangular copper coins of the early Pāṇḍyas which depict on their obverse certain symbols, usually seven or eight in number, i.e. the *aṣṭa-maṅgala* symbols, along with an elephant.[1] Writing about these coins, T.G. Aravamuthan said: 'they bear symbols on the obverse which appear to be representations of some assortment of objects of auspicious import such as the sun or the wheel, the flowing vase, and the crescent moon usually included in the lists of *aṣṭa-maṅgalas*.'[2] The object in front of the elephant might be, according to him, a lamp, which is one among the objects in the lists of the *maṅgalas*. Another series of early Pāṇḍya coins bears symbols such as the *mukkuḍal* or triple umbrella above a horse. The triple umbrella has definite Jaina associations as it is generally represented above the heads of Tīrthaṅkara images. Scholars have not taken any serious notice of their Jaina affiliations and the general tendency has so far been to classify them as Buddhist along with the punch-marked and other varieties of the copper series of the third

[1] The copper coins referred to have all along been taken to be a Pāṇḍyan issue of coins on the basis of the reverse symbol, the fish. Since there is no legend, but only symbols, the possibility of their being the issues of mercantile communities with Jaina leanings cannot be ruled out.

[2] 'A Pāṇḍyan issue of Punch-Marked Purāṇas', *Journal of the Numismatic Society of India*, VI, 1944, p. 3 n.

and fourth centuries A.D., without any attempt at explaining the nature of these symbols, their meaning and their association.

The Pāṇḍyas adopted the fish, usually the double fish or carp (*mīna-yugma* or *mīna-yugala*), as the emblem on their flag,[1] coins and seal. Tamil literature of the Śaṅgam period refers to them as *mīnavar*. The exact significance of the symbol has not been as yet explained satisfactorily. Yet the suggestion may be offered that the *mīna-yugala,* one of the *aṣṭa-maṅgala* symbols, could have inspired the representation of the double fish (carp) invariably on the Pāṇḍyan coins, not only on the early ones but continuously on all their coins and seals. It may be pointed out here that this type of fish-representation, the carp (*kayal* in Tamil), is peculiar to the Pāṇḍya coins.

The history of Buddhism and Jainism in south India would show that Buddhism never reached the height of popularity that Jainism did in the Tamil country, particularly in the early centuries of the Christian era. Early Tamil society, its thought and culture were influenced to a great degree by Jaina ideals and ethics as revealed by a number of early Tamil literary works, most of which have been attributed to Jaina authorship.

The spread of Jainism in south India, particularly in the Karnataka region and Tamil country dates back to the third century B.C. Indisputable evidence of the presence of Jaina ascetics and lay adherents in the Tamil country comes from the early Brāhmī inscriptions[2] in the Pāṇḍya region and also in the Cera country of the Śaṅgam period, assignable to a period between the second century B.C. and the third century A.D.

Madurai, the capital of the Pāṇḍyas, and the surrounding regions teemed with Jaina population in the early centuries of the Christian era. A number of Jaina settlements survived in this area down to about the eleventh century, although Jainism suffered serious reverses during the seventh-ninth centuries —a period of religious conflict between the Śaiva and Vaiṣṇava creeds on the one hand and Jainism and Buddhism on the other.

This period of religious conflict is particularly important for the history of Jainism in the Pāṇḍya country, for, according to Śaiva religious literature,[3] one of the early Pāṇḍya rulers known as Kūṉ Pāṇḍya (670-710) or Neḍumarāṉ

[1] N. Subramanian, *Sangam Polity*, New York, 1966, p. 77, 78.

[2] See I. Mahadevan, *Corpus of Tamil Brāhmī Inscriptions*, Madras, 1966.

[3] *Periya Purāṇam*—Story of Jñāna-Sambandar.

was originally a Jaina. He was converted to Śaivism by the Śaiva saint Tirujñāna-Sambandar, who is said to have defeated the Jainas in religious disputes and proved the 'superiority' of Śaivism by a series of miracles. In spite of the setback that the Jainas received in the Pāṇḍya court at the hands of the Śaivas, a number of Jaina settlements survived in this region until the eleventh century and some of the successors of Kūṇ Pāṇḍya, such as Śrīmāra Śrī Vallabha (815-62) and Varaguṇa II, figure in their epigraphs as patrons of Jaina institutions like temples and monasteries.

It would therefore be reasonable to suppose that the *aṣṭa-maṅgala* symbols on the early Pāṇḍya coins mentioned before may directly relate to the hold that Jainism had over this region. The coins fall into two categories :

(1) *Elephant series*

Obverse : (a) Elephant to right, with a lamp with shaft in front of the elephant.

(b) *aṣṭa-maṅgala* symbols, seven or eight or less in number, above the elephant.

Reverse : fish.

(2) *Horse series*

Obverse : (a) Horse to right. Triple umbrella above.

(b) Tree-in-railing, etc.

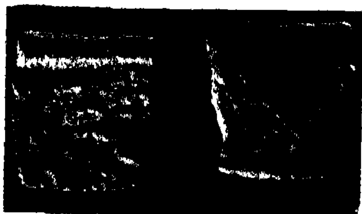
Reverse : fish.

The *aṣṭa-maṅgalas* or eight auspicious objects familiar to the Jainas are the *svastika*, *śrīvatsa*, *nandyāvarta* (*nandipada*), *varddhamānaka* (powder-flask), *bhadrāsana* (throne—a particular type of seat), *kalaśa* (full vase), *darpaṇa* (mirror), *matsya* or *matsya-yugala* (pair of fish).[1] They are usually represented as decorative motifs on architraves and on *bali-paṭṭas*. Such symbols are also seen on some of the Jaina *āyāga-paṭas* of the Kushan age from Mathurā,[2] though the set of *aṣṭa-maṅgalas* was not yet finalized. These symbols are also represented in miniature paintings of manuscripts and in scroll-paintings.

The Pāṇḍya copper coins are perhaps the only examples of coins with *aṣṭa-maṅgala* symbols, and what is particularly interesting in them is that they are depicted in a row in much the same manner as is found on the lintel

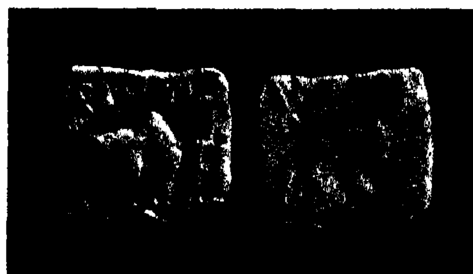
[1] See U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, pp. 109-12.

[2] Above, pp. 63 ff., plate 15.


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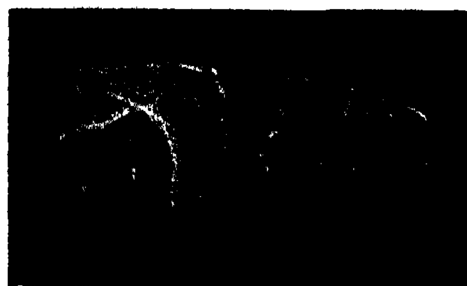
Pāṇḍyan coins. For details see text



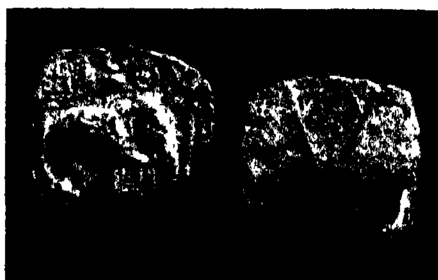
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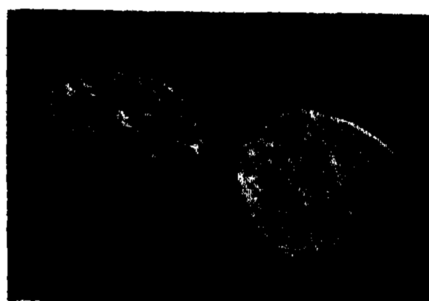
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10

Pāṇḍyan coins. For details see text

of the Bāwā-Pyārā Maṭh Jaina caves, at the entrance to Cave K in Junagadh.[1] The significance of these symbols is mentioned in the *Ācāra-dinakara*. The *kalaśa* is worshipped as a symbol for the Jina; the mirror is for seeing one's true self; the *bhadrāsana* is worshipped as it is sanctified by the feet of the blessed Lord; the highest knowledge has manifested itself from the heart of the Jina in the form of *śrīvatsa*-mark; the *svastika* signifies *śānti* or peace; the *nandyāvarta* with its nine points stands for the nine *nidhis*; and the pair of fish is the symbol of Cupid's banners and represents Cupid worshipping the Jina after defeat.[2] There are lists of *aṣṭa-maṅgalas* given in different Śvetāmbara and Digambara texts. (The series found on some of the Pāṇḍya series are mentioned in these texts.)

Among them some are represented in Jaina art. While describing the Tirupparuttikkunram (Jina-Kāñcī) Jaina temples, T.N. Ramachandran speaks of the following set—a golden vase, a vessel, a mirror, an ornamental fan, a flag, a flywhisk, a parasol and a banner.[3] Another series of auspicious marks which he mentions is a parasol, a *cāmara*, a flag, *svastika*, a mirror, a kind of vase, a powder-flask and a throne-seat.[4] He also refers to a third set of *aṣṭa-maṅgalas* mentioned in the *Triloka-sāra*.[5]

The golden age of Jainism in Karnataka was under the Gaṅgas who had made Jainism their state religion. The Gaṅgas were great patrons of Jainism in the period between the sixth and eleventh centuries. The Jaina Ācārya Siṁhanandi was not only instrumental in laying the foundation of the Gaṅga kingdom but also acted as adviser to Koṅgaṇivarman I, the first Gaṅga king. These Western Gaṅgas have left a number of interesting monuments both in the Tamil districts and the Kannada areas under their occupation, the most remarkable of these monuments being the Gommaṭa colossus at Sravanabelgola erected by Cāmuṇḍarāya, the famous Gaṅga general of the Hoysaḷas (above, chapter 19).

The Hoysaḷas whose kingdom included modern Karnataka were staunch Jainas. The first historical member of this dynasty Vinayāditya II (1047-1100)

[1] J. Burgess, *Report on the Antquities of Kathiawad and Kutch*, Archaeological Survey of India, New Imperial Series, II, London, 1876; above, p. 89, fig. V.

[2] Shah, *op. cit.*, p. 111. [Also below, chapter 35.—Editor.]

[3] T.N. Ramachandran, *Tirupparuttikunram and its Temples*, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934.

[4] *Ibid.*, p. 190.

[5] *Triloka-sāra*, v. 989.

came to power with the help of a Jaina ascetic named Śānti-deva. Biṭṭiga-Viṣṇuvardhana's wife Śāntalā-devī was a lay-disciple of the Jaina teacher Prabhācandra. Some of his ministers were promoters of the Jaina faith.[1] There seems to be no doubt that the early Hoysaḷas were Jainas, till Biṭṭiga was converted to Vaiṣṇavism by Rāmānuja. Biṭṭi, the greatest ruler of this dynasty, was a fervent Jaina down to the time when he was converted. His wife Śāntalā-devī remained a Jaina even after his conversion. Biṭṭi was the first Hoysaḷa ruler to issue coinage in gold after wresting Taḷakāḍ from the Coḷa governor in 1116. The maned lion on his coins and the figure of Yakṣī Ambikā on lion, identified wrongly earlier,[2] would vouchsafe for his Jaina leanings before his conversion. On his conversion he is said to have issued coins with the figure of Rāmānuja.[3]

The Hoysaḷa coinage are double-die-struck issues and are of better execution than the Cāḷukyan coinage. Two well-known types of Hoysaḷa coinage are the two gold issues of Viṣṇuvardhana celebrating his conquests of Taḷakāḍ and Noḷambavāḍi. The Taḷakāḍu-goṇḍa and the Noḷambavāḍi-gaṇḍa series are as follows:

Taḷakāḍu-goṇḍa series[4]

Obverse : In linear circle maned lion to right with left forepaw raised and face turned backwards. Above it is another similar smaller lion to right with sun and moon. The lion is turned towards a pillar on which is a discus.

Reverse : Three-line legend in Kannada—(1) *Śrī-Ta-* (2) *ḷakāḍu-* (3) *goṇḍa.*

Noḷambavāḍi-gaṇḍa series[5]

Obverse : Linear border—maned lion to right represented by pellets; on his back is the figure of a goddess, four-armed, holding a sword and discus with a small figure on one side.

Reverse : Three-line legend in Kannada—(1) *Śri-No-* (2) *nambavāḍi-* (3) *gaṇḍa*

It was hitherto surmised that the figure depicted on the obverse of this coin was Cāmuṇḍa, but on a closer examination the figure is found to be

[1] *Bombay Gazetteer* I, part II, p. 492.

[2] *Archaeological Survey of Mysore, Annual Report, 1929.*

[3] W. Elliot, *Coins of Southern India*, London, 1886, p. 82.

[4] *Ibid.*, plate III, 90; also *Archaeological Survey of Mysore, Annual Report, 1929*, p. 24, plate IX, 2.

[5] Elliot, *op. cit.*, plate III, 91; *Archaeological Survey of Mysore, Annual Report, 1929*, p. 24, plate IX, 2.

that of Yakṣī Ambikā, with her attributes.[1] Also called Dharma-devī in Digambara tradition and known as Kūṣmāṇḍinī (Yakṣī of Tīrthaṅkara Neminātha) the goddess has on her left a small figure, evidently representing her child. The lion is her *vāhana*. Yakṣī Ambikā is a very popular subject in the south-Indian Jaina art and her similarity to Durgā is remarkable and may not be accidental.

The above survey of south-Indian coins with Jaina influences is by no means exhaustive. On the other hand, it is only a pointer to the possibilities of utilizing Jaina sources for the study of coins and thereby to a better understanding of the historical context in which the coins were issued.

The illustrated Pāṇḍya coins are described below:

(1) *Obverse :* Horse to right, *mukkuḍai* (the triple umbrella) in front of the horse, traces of the tree-in-railing symbol visible on top of the horse. *Caitya* of three arches at the right corner.
Reverse : Angular lines—fish.
Plate 305, 1.

(2) *Obverse :* Horse to right, the triple umbrella in front of the horse. Tree-in-railing symbol above the horse.
Reverse : Traces of 'fish'.
Plate 305, 2.

(3) *Obverse :* Elephant to right with a lamp in front. Seven symbols above. Tree-in-railing, *nandipada* (taurine), *kumbha* (vase), crescent, *śrīvatsa*, *darpaṇa* (mirror) and *cakra* (wheel).
Reverse : Angular lines—fish.
Plate 305, 3.

(4) *Obverse :* Elephant to right with a lamp and a goad in front. Six symbols seen above—*nandipada*, *kumbha*, crescent, *śrīvatsa*, *darpaṇa* and wheel.
Reverse : Traces of 'fish'.
Plate 305, 4.

(5) *Obverse :* Elephant facing right with a candelabra (lamp) in front and another symbol which is not clear.
Reverse : Blank.
Plates 305, 5.

[1] See Ramachandran, *op. cit.*, p. 209, for the iconographic features of this Yakṣī.

(6) *Obverse :* Elephant facing right with a lamp and goad in front. *Kumbha*, crescent, *śrīvatsa*, mirror and wheel visible above.

Reverse : Angular 'fish'.

Plate 306, 1.

(7) *Obverse :* Elephant to right with *nandipada*, mirror and wheel above. Lamp with shaft in front of the elephant.

Reverse : Fish, not very clear.

Plate 306, 2.

(8) *Obverse :* Elephant to right with lamp (with shaft in front). *Nandipada?* and wheel above.

Reverse : Fish.

Plate 306, 3.

(9) *Obverse :* Elephant with lamp in front. *Svastika*, mirror, taurine, fish in circle above.

Reverse : Fish.

Plate 306, 4.

(10) *Obverse :* Elephant to right with lamp in front. *Svastika*, *kumbha*, taurine and wheel above.

Reverse : Traces of fish.

Plate 306, 5.

R. VANAJA



Part IX
CANONS & SYMBOLISM

CHAPTER 35

ICONOGRAPHY

CANONS

LITERARY SOURCES FOR A STUDY OF JAINA ICONOGRAPHY DATE FROM THE earliest known Jaina texts, namely, the Jaina canonical literature of the Aṅgas and Upāṅgas (but excluding later commentaries thereon). But no definite canon about the iconometry or iconography of Jaina images is found. Of course we have references to Jaina images and shrines in the stock descriptions of the *Siddhāyatanas*. These descriptions include other items of Jaina worship such as the *stūpas*, the *māna-stambhas*, etc. It is difficult to say whether the very few references to images and shrines of Arhats, obtained in the *Bhagavatī*, the *Uvāsaga-dasāo* and the *Nāyādhamma-kahāo* are as old as the age of Mahāvīra or his immediate successors.[1] Nowhere is it mentioned that Mahāvīra and his *gaṇadharas* visited any Jaina shrine. It is therefore not possible to expect any reference to Tīrthaṅkara images and shrines in the older strata of the Jaina canons which were re-edited in early fourth century A.D. at Mathurā as well as Valabhī in two separate councils and again in a council at Valabhī in about A.D. 470. However, the torso and legs of a Tīrthaṅkara sculpture, with Mauryan polish on it,[2] obtained from Lohanipur, an extension of the site of Pāṭaliputra, shows that at least in the age of Samprati, the grandson of Aśoka, worship of Tīrthaṅkara images had already come into vogue. Jaina traditions speak of Samprati being converted to Jainism by Ārya Suhasti.

[1] The following references may be noted : (a) *ṇaṇattha Arihaṁte vā Arihaṁta-ceiyāṇi vā bhāviyappaṇosīsāe uḍḍhaṁ uppayati jāva sohammo kappo*...(*Bhagavatī-sūtra*, 3, 2, *sūtra* 145, p. 175), (b) *ta ṇaṁ Āṇande Gāhāvaī.. evaṁ vayāsī no khalu me bhante kappai ajjappabhiyiṁ anna-utthie vā anna-utthiya-devayāṇi vā anna-utthiya-pariggahiyāṇi Arihaṁta-ceiyāiṁ vā vandittae vā namaṁ-sittae vā* (*Uvāsaga-dasāo*, Bhavnagar ed., p. 14). Abhayadeva-Sūri, commenting, says : *anya-yūthika-daivatāni vā Hari-Harādīni. anya-yūthika-parigṛhītāni vā Arhac-caityāni. Arhat-pratimā-lakṣaṇāni yathā bhauta-parigṛhītāni mahā-kāla-lakṣaṇāni. Ibid.*, p. 15. It will be seen that this passage of the *Uvāsaga-dasāo* refers to a later stage in Jaina history when Jaina shrines came to be appropriated by other sects. (c) The *Nāyā-dhamma-kahāo* refers to the worship of Jina images by Draupadī in her house-shrine (*gṛha-caitya*). But in its existing form, the text seems to post-date the division into Śvetāmbara and Digambara texts.

[[2] See above, p. 71, plate 21.—Editor.]

Samprati is spoken of as a great patron of Jainism, in the *Bhāṣya* and *Cūrṇi* works and in the *Vasudeva-hiṇḍī*. This conversion took place at the time of *ratha-yātrā* festival of the Jīvantasvāmin image, either at Vidiśā or at Ujjain, very probably at Vidiśā. The Jīvantasvāmin image, representing Mahāvīra meditating in *kāyotsarga*-posture (standing) and with *dhotī*, crown and other *alaṅkāras* on his person—is so called because it was fashioned as a wooden portrait-sculpture when Mahāvīra used to meditate in his palace some time prior to his renunciation.[1] Thus at least a contemporary portrait-sculpture seems to have been fashioned in the life-time of Mahāvīra and worshipped by not only some people but by the whole *saṅgha* by the age of Samprati, the grandson of Mauryan emperor Aśoka. This image could have served as a prototype or model for other later images of Mahāvīra. But the Jina image, as a cult-object, is the same in form for worship of all the Tīrthaṅkaras (except Pārśva and Supārśva who have snake-hoods overhead). Canons for the cult-image could have come into existence at least by about the beginning of the Christian era; this is suggested by the large number of Jina images (in sitting as well as standing postures) found from Kaṅkālī-ṭīlā, Mathurā, and the hoard of Jaina bronzes from Chausa, near Buxur in Bihar.[2]

The earliest datable evidence laying down standards for a Tīrthaṅkara image, so far known, is supplied in the *Bṛhat-saṁhitā* (58, 45) of Varāhamihira: 'The god of the followers of the Arhats is to be represented as young and beautiful, having a peaceful countenance and the *śrīvatsa*-mark on his chest. With arms reaching his knees (i.e. when standing in meditation) his body is covered by only the quarters of directions (i.e. he is to be shown naked, with no garment on his person).'[3]

Obviously this formula refers to Digambara Jaina images. Either the worship of images with a *dhotī* had not been started by the age of Varāhamihira, or at least it had not been very well-known (i.e. perhaps of a relatively recent origin) in that age. It is well-known that none of the Tīrthaṅkara images of the Kushan age from Mathurā and Chausa shows any garment on their persons.[4]

[1] For all references to Samprati and the Jīvantasvāmin conception and images, see U.P. Shah, 'A unique image of Jīvantasvāmī', *Journal of the Oriental Institute*, I, 1951-52, pp. 72-79.

[[2] See above, chapters 6 and 7.—Editor.]

[[3] The text has been quoted above, p. 37, n. 1.—Editor.]

[4] For a detailed discussion on this problem, see U.P. Shah, 'The age of differentiation of Śvetāmbara and Digambara images', *Bulletin of the Prince of Wales Museum*, Bombay, I, 1950-51, pp. 30 ff.

The *Mānasāra* (LV, 71-95), a text on architecture, assigned to *circa* sixth century A.D., supplies some more information about Jaina iconography. It says about the Jaina image that it should have 'two arms, two eyes, and the head should be clean-shaven and there should be a top-knot.' And again: 'There should be no ornaments and no clothes on any part of the body of the Jina figure which should be attractive (beautiful). The *śrīvatsa*-mark should be set in gold over the chest.'

The *Mānasāra* further says that the Jina figure should be in a straight, erect or sitting posture. The legs should be uniformly straight, and the two long hands should be in the same posture. In the sitting posture, the two feet are placed on the lotus-seat, the whole image being in a stiff attitude and bearing a meditative look on the supreme soul. The right and the left hands should be placed with palm upwards. The image should be placed upon a throne in an erect or sitting posture. At its top (back ?) should be a pinnacle and a crocodile-arch. Above that should be the *kalpa*-tree together with the royal elephant and such other images.

According to the same text, the image should further be accompanied by Nārada and other sages as well as the assembly of gods and goddesses in a praying-attitude. The Yakṣas and Vidyādharas and other demi-gods and kings except Cakravartins should also be carved in the same attitude. It should also be shown as being worshipped by Nāgendra and the lords of the quarters together with the Yakṣas. The Yakṣa and Yakṣeśvara are placed on the side serving with raised *cauris*.

The limbs of the Jaina deities should be measured in the largest types of *daśa*(ten)-*tāla* system. So also are the images of the Tīrthaṅkaras, according to the *Mānasāra* (LV, 71-95).

The *Mānasāra* refers to the Digambara image, but except the nakedness other characteristics are common to both the Śvetāmbara and the Digambara images. All the attendant gods, Nārada especially, are not represented in the *parikara* of any Jina image known hitherto, but *caurī*-bearing Yakṣas, Nāgas, elephant-riders, drum-beaters, Gandharvas or Vidyādhara-pair, etc., are well-known in the advanced stage of the Jina image with a full *parikara*. The chief characteristics of a Jina image are the same, namely, long arms, a beautiful young figure, eyes centred on nose-tip in meditation and the *śrīvatsa*-mark on the chest.[1]

[1] Haribhadra-Sūri, the famous Śvetāmbara author of the seventh century, praises the Jina form in the following well-known verse : *praśama-rasa-nimagnaṁ dṛṣṭi-yugmaṁ prasannaṁ vadana-kamalam aṅkaḥ kāminī-saṅga-śūnyaḥ| kara-yugam api yat te śastra-sambandha-vandhyaṁ tad asi jagati devo vīta-rāgas tvam eva||*

The Digambara text *Pratiṣṭhā-sāroddhāra* (1, 61-62) of Āśādhara (1228) enjoins that the eyes of the Jina image should be centred on the tip of the nose and that the image should be free from faults like a terrific countenance. It should also be accompanied by the eight *prātihāryas* and the Yakṣas.

Vasunandi Saiddhāntika, whom Āśādhara has referred to and who may be assigned to *circa* twelfth century (or earlier ?), gives the iconometry of a Jina image in his *Pratiṣṭhā-sāra-saṁgraha.* He refers to the measurement of the *uṣṇīṣa* on the Jina's head. He also says that the Jina image is void of hair on the body or the beard and has the *śrīvatsa*-mark on his chest. The arms are long, reaching the knees. The soles of the feet show marks of the conch, the disc, the goad, the lotus, the *yava* (oat), the *chatra*, etc. Images of Tīrthaṅkaras are either in the standing (*kāyotsarga*) or in the sitting (*paryaṅkāsana* or *padmāsana*) postures. The images of Jinas are further said to be accompanied by eight *prātihāryas.*[1]

All Tīrthaṅkara images, so far known, are either in the standing or in the sitting postures. Most of the south-Indian images of Jinas, in the sitting posture, represent them sitting in the *ardha-padmāsana*, while similar images from north India show full *padmāsana*, with both legs crossed. But no distinction is found in the selection of postures of different Tīrthaṅkaras : all the Jinas are found represented in both the postures. However, Jaina texts have noted postures of various Jinas at the time of their *nirvāṇa*. Twenty-one Tīrthaṅkaras are said to have obtained *nirvāṇa* while engaged in meditation in the *kāyotsarga*-posture (also Bharata and Bāhubali according to the Digambara view), while three Tīrthaṅkaras—Ṛṣabha, Nemi and Mahāvīra—obtained *nirvāṇa* while sitting in the *dhyāna-mudrā.*[2] The suggestion that these should be the respective postures of Tīrthaṅkaras in images is not adhered to in actual practice, even though an early text like the *Āvaśyaka-Niryukti* (*gāthā* 969) also suggests that the Jinas are represented in this world in the postures in which they left it.

Both the sects note the complexions of the Tīrthaṅkaras of this *avasarpiṇī* in the Bharata-kṣetra. According to the Digambara view,[3] sixteen Tīrthaṅkaras,

[1] *Pratiṣṭhā-sāra-saṁgraha* (in MS.), chapter IV, verses 1, 2, 4, 64, 69. Also see Vasubindu (Jayasena), *Pratiṣṭhā-pāṭha*, 70.

[2] *Ciyavandaṇa-mahābhāsa*, 80-81, p. 15. The *Tiloya-paṇṇatti*, 4, 1210, p. 302, and the *Varāṅga-carita* of Jaṭāsiṁhanandi (*circa* sixth century), 2, 7, 90, p. 272, say that Ṛṣabha, Vāsupūjya and Nemi obtained Siddha-hood in sitting postures, while the rest were standing when they obtained *nirvāṇa*.

[3] *Tiloya-paṇṇatti*, 4, 588, p. 217; *Pratiṣṭhā-sāroddhāra*, 1, 80-81; *Padma-purāṇa*, *parvan* 20, verses 63-66.

except the following, were golden in complexion : Candraprabha and Puṣpadanta were white, Supārśva and Pārśva were greenish (*harita*), Munisuvrata and Nemināthа were dark-blue and Padmaprabha and Vāsupūjya were red like coral or lotus. The same view is expressed by the Śvetāmbara *Āvaśyaka-Niryukti*,[1] and it may be safely presumed that this tradition dates at least from before the age of final separation between the two texts regarding image-worship.

The different Tīrthaṅkaras are identified with the help of *lāñchanas* carved on or below their seats. Both the sects give lists of these recognizing symbols. However, they are not available in any early texts. None of the *Āagams*, nor even the *Kalpa-sūtra* which gives the lives of the Jinas, the *Niryuktis* and the *Cūrṇis* give a list of these cognizances. The *Vasudeva-hiṇḍī* (*circa* A.D. 500 or a little earlier), which gives accounts of several Tīrthaṅkaras, makes no mention of these cognizances. Amongst the Digambaras, earlier works like the *Varāṅga-carita* (sixth century), the *Ādi-purāṇa* of Jinasena (*circa* 750-830), the *Uttara-purāṇa* of Guṇabhadra (840), the *Padma-carita* of Raviṣeṇa (676), etc., do not give these lists. The *Tiloya-paṇṇatti* does give a list, but the text, as it is available today, seems to have been tampered with by later authors.[2]

A comparison of list of *lāñchanas* of both sects shows that the points of difference are with regard to the cognizances of (1) the fourteenth Jina Ananta, who has the falcon-symbol according to Hemacandra but the bear according to the Digambaras, (2) of the tenth Jina Śītala, who has the *śrīvatsa* (Hemacandra) but the *svastika* (*Tiloya-paṇṇatti*) or the *śrī-druma* (*Pratiṣṭhā-sāroddhāra*) according to the Digambaras, and (3) of Aranātha, the eighteenth Jina, who has the fish-symbol[3] according to the Digambaras but the *nandyāvarta*

[1] *Āvaśyaka-Niryukti*, *gāthās* 376-377, *Abhidhāna-cintāmaṇi*, 1, 49. The apparent difference in the complexions of Munisuvrata and Nemināthа who are dark according to the Śvetāmbara view and of Supārśva and Pārśva who are dark-blue according to the same sect is, to my mind, a negligible one since in different paintings the shades selected differed, and the dark-blue of the *Āv.-Nir.* could be *harita* in the Digambara sect, or dark could be dark-blue. As I have shown in my paper 'Vṛṣākapi in the Ṛgveda', *Journal of the Oriental Institute*, VII, 1958-59, *harita* was used for various shades and the terminology for various finer shades was not known.

[2] The occurrence of the name of Bālacandra Saiddhāntika at one place is one of the reasons for holding this view.

[3] *Tagara-kusumā* according to the *Tiloya-paṇṇatti*, 4, 605, *tagara* according to the *Pratiṣṭhā-sāroddhāra*. The editors of the former text have taken *tagara-kusumā* to mean 'fish' which is supported by the table of symbols based on the Kannaḍa Digambara sources published by T.N. Ramachandran, *Tiruparuttikunram and its Temples*, Bulletin of the Madras Government Museum, New Series, General Section, I, 3, Madras, 1934, pp. 192-94.

according to the Śvetāmbaras. Amongst the Digambara writers themselves there are a few differences—the *Tiloya-paṇṇatti* gives the *nandyāvarta* for the seventh Jina, while the *Pratiṣṭhā-sāroddhāra* gives the *svastika* (agreeing with Hemacandra's Śvetāmbara tradition). The cognizance of the tenth Jina is the *svastika* according to the *Tiloya-paṇṇatti*, but *śrī-druma* according to the *Pratiṣṭhā-sāroddhāra.*

The earliest literary source for *lāñchanas* in either of the two sects is later than the Digambara-Śvetāmbara separation. We must, therefore, take the help of archaeological evidence for the origin and development of the various *lāñchanas.* Without going into much detail, it will be enough to state that no Jina image of the Kushan period shows any *lāñchana.* The first datable and the earliest-known sculpture with a *lāñchana* is the partly-mutilated sculpture of Neminātha from Rajgir, with a Gupta-period inscription referring to Candragupta.[1] In the centre of the pedestal is the beautiful figure of a standing *cakra-puruṣa* with the wheel on his back, and on either side of the wheel is a conch, the cognizance of Neminātha.

The position of the *lāñchana*, according to Āśādhara[2] (and all Jaina writers), is to be in the centre below the *pāda-pīṭha,* while the attendant Yakṣa and Yakṣī are to be on the right and left sides respectively (of the pedestal).

A noteworthy feature in Jaina iconography is the complete agreement in both the sects about the names of all the twenty-four Tīrthaṅkaras. Lists of the Tīrthaṅkaras are found in Āgamas, e.g. the *Kalpa-sūtra,* the *Logassa-sutta* of the *Āvaśyaka-sūtra* and the *Bhagavatī-sūtra* (16, 5). The *Ācārāṅga-sūtra* (*sūtra* 126) and the *Niryukti* thereon refer to the Tīrthaṅkaras of the past, present and future ages. The *Sthānāṅga-sūtra* (2, 4, 108) gives the complexions of the Jinas. The Digambara sect regards the nineteenth Jina Mallinātha as a male, while the Śvetāmbaras believe that Malli was a female. The difference is due to the fact that the Digambaras believe that females cannot obtain *mokṣa.* This belief seems to have grown because they cannot move about naked and practise the highest type of penance—the *Jina-kalpa*

[1] First published by Ramaprasad Chanda in *Archaeological Survey of India, Annual Report, 1925-26,* Calcutta, 1928, plate LVI b; U.P. Shah, *Studies in Jaina Art,* Banaras, 1955, fig. 18. [Above, p. 123, plate 53.—Editor.]

[2] *Pratiṣṭhā-sāroddhāra,* 1, 77 : *sthiretarārcayoḥ pādu-pīṭhasyādho yathāyathaṁ/ lāñchanaṁ dakṣine pārśve Yakṣaṁ Yakṣīṁ ca vāmake//*

Thus, the question of the sex of the nineteenth Jina is based upon the main point of Śvetāmbara-Digambara difference, namely, the *acelakatva*.[1]

Images of Tīrthaṅkaras were made of costly gems, metals, stones, wood or clay. The *Ācāra-dinakara* lays down certain injunctions on the selection of any of these materials. According to this text, one can prepare images of gold, silver or copper but never of bronze, *kāṁsya*, lead or tin. Sometimes brass (*reti*) is used in casting images, though as a general rule mixtures of metals are prohibited. When the material is wood, wood of *śrī-parṇi*, *candana*, *bilva*, *kadamba*, *rakta-candana*, *piyāla*, *udumbara* and occasionally *śiṁśima* is allowed but never of any other tree. When the image is made of stone, the material should be free from various defects and it may be of white, greenish, red, black or green colour. In preparing a terracotta image, cow-dung should be collected without letting it fall on the ground and is to be mixed with clay obtained from pure soil. In the preparation of *lepya* (stucco) images various colours are utilized. It is further enjoined that images of iron, stone, wood, clay, ivory or cow-dung or paintings should not be worshipped in private homes by persons desirous of welfare.[2]

Vasunandi in his *Śrāvakācāra* says that images of Jinas and others (Siddhas, Ācāryas and others) should be made according to iconographic formulae (*paḍimā-lakkhaṇa-vihi*),[3] the materials used being gems, gold, jewels, silver, brass, pearls, stones, etc.[4] Vasubindu in his *Pratiṣṭhā-pāṭha* adds crystals and says that the wise praise such images as are accompanied by (a representation, below the Jina, of) a big lotus-seat.

Defective images, images which are broken and repaired or those which have been highly worn out are not to be installed. One should worship in the

[1] As shown elsewhere by the author, the real and final crisis on this point arose in the late fifth century A.D., when the canonical texts also were re-edited and adjusted to suit the requirements of each sect. The history of the Jaina church, with lists of heads of Āryikās (nuns) of various Tīrthaṅkaras, carefully maintained by both the sects, and the figures of monks and nuns on the pedestals of Tīrthaṅkara figures of the Kushan period from Kaṅkāli-ṭīlā, Mathurā, suggest that at the beginning there was possibly no such bar against women, the discarding of garments being optional even for the monks.

[2] *Ācāra-dinakara*, part 2, p. 143, verses 4-11.

[3] Does he here refer to a lost text called *Pratimā-lakṣaṇa-vidhi* ?

[4] *Vasunandi-Śrāvakācāra*, verse 390; cf. *Vasubindu-pratiṣṭhā-pāṭha*, verse 69, p. 17: also cf. *Jina-yajña-kalpa*, quoted in *Jaina-sidhānta-bhāskara*, II, p. 12 : *sauvarṇaṁ rājataṁ cāpi paittalaṁ kāṁsyajaṁ tathā/ prāvālyaṁ mauktikaṁ caiva vaiḍūryādi-suratnajam// citrajaṁ kvacic candanajaṁ...*

house an image more than a *vitasti* in height.[1] The *Ācāra-dinakara* prohibits the worship of images of less than twelve *aṅgulas* in height in public shrines and adds that images higher than twelve *aṅgulas* should not be worshipped at home if one desires happiness.[2] Images cast in metal or stucco images deserve to be repaired and continued in worship, but those of wood or stone, once mutilated, should not be repaired for worship. But if they are more than a hundred years old or if they are consecrated by the best of men they deserve worship, even though mutilated. But they should be placed in public shrines and not in *gṛha-caityas*.[3]

Though references to temples of the Tīrthaṅkaras in the Jaina *Āgamas* are extremely rare and their genuineness is often questioned, and even though no image of a Tīrthaṅkara on this earth is described in the *Āgama* texts, we are able to obtain a fairly early conception of the Jina image from the stock descriptions of *śāśvata-Jina-pratimās*. Jaina traditions of both sects refer to *Siddhāyatanas* (shrines of Siddhas, also called *śāśvata-caityas* or eternal shrines) containing images of Tīrthaṅkaras known as *śāśvata*-Jinas. These images are of four Tīrthaṅkaras, namely, Candrānana, Vāriṣeṇa, Ṛṣabha and Vardhamāna.[4] They are called *śāśvata*-Jinas because in every *utsarpiṇī* or *avasarpiṇī ārā* the names of these four Tīrthaṅkaras are always repeated.[5] Belief in *Siddhāyatanas*, or in *śāśvata-Jina-pratimās* in various heavens and on mountain-peaks is found in several *Āgamas*.[6] It is said that in the centre of the extremely beautiful *Siddhāyatana* a *devacchandaka* is erected on a big *maṇi-pīṭhaka*. This sanctum of the gods has one hundred and eight images of the Jinas installed therein. A poetic and exaggerated description of the various parts of the body of the Jinas follows. Then it is said that at the back of these idols

[1] *Pratiṣṭhā-sāroddhāra*, 1, 83, p. 9. Pandit Manoharlal, the editor of this text, adds in a foot-note : *athātaḥ sampravakṣyāmi gṛha-bimbasya lakṣaṇam/ ekāṅgulaṁ bhavec chreṣṭhaṁ dvyaṅgulaṁ dhana-nāśanam// tryaṅgule jāyate vṛddhiḥ pīḍā syāc caturaṅgule/ pañcāṅgule tu vṛddhiḥ syād udvegas tu ṣaḍaṅgule// saptāṅgule gavāṁ vṛddhir hānir aṣṭāṅgule matā/ navāṅgule putra-vṛddhir dhana-nāśo daśāṅgule// ekādaśāṅgulaṁ bimbaṁ sarva-kāmārtha-sādhakam/ etat pramāṇam akhyātam ata ūrdhvaṁ na kārayet// iti granthāntare'py uktam.*

[2] *Ācāra-dinakara*, II, p. 142.

[3] *Ibid.*, p. 142, verses 4-7, also verses 13-27, for various mishaps attendant on defective images.

[4] *Sthānāṅga-sūtra*, 4, *sūtra* 307; *Pravacana-sāroddhāra*, 491, p. 117. For a very early list, see *Jīvājīvābhigama-sūtra*, *sūtra* 137, p. 235. For *Siddhāyatanas* at various places according to the Digambara tradition, see *Harivaṁśa-purāṇa* of Jinasena, *parvans* 5-6, pp. 70-140.

[5] In any of the fifteen *karma-bhūmis*.

[6] The Nandīśvara-dvīpa of Jaina cosmographical accounts has fifty-two such *śāśvata-Jinālayas*. For the stock description of *Siddhāyatanas*, see *Jīvājīvābhigama-sūtra*, *sūtra* 139, pp. 232-33.

of the Jinas are figures of umbrella-bearers, gracefully holding white umbrellas, wreaths and garlands of *koraṇṭa*-flowers, extremely white and lustrous, like silver, the moon, etc. On each side of the image of the Jina are two figures of the flywhisk-bearers; in front of the Jina is a pair (one on each side) of Nāga figures, of Yakṣas, Bhūtas, and of the *kuṇḍa-dharas* (holding water-jars or vessels) bowing and falling at the feet of the Lord. In front of the images of the Lord are placed bells, *candana-kalaśas* (same as *maṅgala-kalaśas* or pots of sandal-wood paste?), *bhṛṅgāras* (jars), mirrors, dishes, vessels, seats, boxes of jewels of variegated hues, necks of horses, elephants, men, Kinnaras, Kimpuruṣas, Mahoragas, Gandharvas, bulls, caskets (*caṅgerī*) of flowers, garlands, powders, unguents, etc., mops of peacock-feathers, baskets (*paṭalaka*) of flowers, one hundred and eight each of lion-thrones, umbrellas, flywhisks, oil-pots, pots of *koṣṭha, coyaka, tagara, haritāla, hiṅgula, manaḥśilā,* collyrium, and one hundred and eight banners.[1]

The above is possibly an account of standing images, as the description of Jina's limbs, etc., suggests. Though the set of *aṣṭa-mahā-prātihāryas* prescribed for images of Tīrthaṅkaras by both Śvetāmbara and Digambara *pratiṣṭhā*-texts of the medieval period and by *śilpa*-works is not given above, some of the elements of the eight *prātihāryas*, constituting the *parikara* of a Jina image, do figure in the above account. The account is a poetic and exaggerated mixture of description of Jina figures plus accessories of Jaina worship seen by the author or authors of such accounts. On the whole, on a comparison with available archaeological material, this account does not appear to reflect an age earlier than the early centuries of the Christian era. On the Jina figures of this period obtained from Mathurā, we do find on each side of a Jina an attendant *cāmara-dhara,* or a Nāga figure with folded hands, and occasionally a *mālā-dhara* (garland-bearer) on each side at the top of the sculpture, an umbrella above the head of the Jina. *Kuṇḍa-dharas*, according to commentators, are minor gods who carry out orders (of Indra?), but if *kuṇḍa* is understood as a type of water-vessel, then we have a parallel in Mathurā where the attendant figures sometimes carry a water-pot.

The above account makes no mention of the *lāñchanas* of Jinas, nor of figures of Śāsana-devatās (attendant Yakṣa and Yakṣī protecting the *śāsana* or church of a Jina). These motifs are also absent in Mathurā during the Kushan period. Especially noteworthy is the *śrīvatsa*-mark mentioned by the

[1] This Śvetāmbara conception may be compared with a concise description in the Digambara *Hari-vaṁśa, parvan* 5, verses 361-65, giving the *parivāra* of the *Siddha-akṛtrima* or *śāśvata* images in the *Siddhāyatana*.

canons and almost invariably obtained on Tīrthaṅkara images of the Kushan age, but not on the polished (Mauryan) torso from Lohanipur or the standing early Pārśvanātha bronze in the Prince of Wales Museum, which I have assigned to a period before Christ (see above, pp. 87-88, plate 37).

It seems that marks on soles of feet and palms of hands and the *śrīvatsa*-mark on the chest, etc., taken from traditions of *mahā-puruṣa-lakṣaṇas*, came to be regarded as chief characteristics of a Tīrthaṅkara image. The texts describing the *śāśvata*-Jinas do not refer to garments on the figure of the Jina. No early Jaina texts refer to the lists of *mahā-puruṣa-lakṣaṇas* so common in Buddhist Hybrid Sanskrit texts and other Buddhist works. However, the *Aupapātika-Sūtra*, an Upāṅga *Āgama* text, giving the stock description (*varṇaka*) of Mahāvīra's body, which is to be regarded as common to all *Āgamas*, gives a very interesting description of Mahāvīra's body, which agrees, often in similar phraseology, with the *mahā-puruṣa-lakṣaṇas* of early Buddhist texts.[1]

According to the *Aupapātika* description of Mahāvīra's body,[2] Mahāvīra's height was seven cubits, and the frame of his body as strong as the *vajra*, his breath fragrant like the lotus and he was handsome to look at. The body was free from sweating and such other defects. The front of his head (*agra-śiras*) was strong and high like the peak (*kūṭākāra*),[3] the hair on the head being dark and of thick growth, lying in schematic curls (*pradakṣiṇāvartta*). The scalp of the Lord, resembling a bunch of pomegranate-flowers, was pure and smooth like gold; his head was shaped like an umbrella (*chattrākāra*); his unsullied forehead (*lalāṭa*) possessed the lustre of the new moon, being clear and even; the face was perfect and shining like the moon, ears lovely, proportionate and good, the cheeks healthy and full. His eye-lashes, thin, dark and smooth, looked beautiful like a bent bow, the wide eyes resembled the full-blown white lotus, each eye-lash having a white hair; his nose was long, straight and uplifted like that of an eagle; his lower lip looked lovely and red like the coral, the cherry or the *bimba*-fruit; the rows of teeth, lustrous like the white moon, conch, milk, etc., were complete, unbroken, indistinct and smooth; his palate and tongue shone like red-hot

[1] A paper giving analysis of the Jaina and Buddhist descirptions was read by the author before the International Congress of Orientalists which met in New Delhi in 1964, and was sent for publication in the Vogel Commemoration Volume, which has unfortunately not yet been published. A free translation of the *Aupapātika* account is therefore added above because of its obvious importance.

[2] *Aupapātika-sūtra*, *sūtra* 10, and commentary of Abhayadeva, pp. 26-42.

[3] Does this include the conception of *uṣṇīṣa*?

gold; his beard and moustache were well-dressed and grown in proportion to his age. His chin was well-set and well-developed like that of a lion; his neck, four *aṅgulas* in length, looked like the conch (*kambu-grīvā*). His shoulder was broad and rounded (*pratipūrṇa*) like that of the buffalo, the bull, the lion, the boar and the elephant; his round, well-developed muscular arms, with steady joints, were long like the latch of a city-gate; his hands, big and strong, looked like a cobra with expanded hood; his palms were soft and muscular, red and endowed with auspicious marks and had webbed fingers with no intervening space in between (*acchidra-jāla-pāṇi*), a typical trait found on Buddha images of the Gupta period, not yet available on any image of the Kushan age; the fingers again were both thick and soft with nails red and shining like copper. His palms showed marks of the moon, the sun, the conch, the *cakra* and the *svastika*, etc. He had a broad chest well-developed and even, shining like a bar of gold, and having the mark of the *śrīvatsa*; his back was strong with bones invisible under the muscles. He had a beautiful healthy body shining like gold.

His sides were well-developed, beautiful and symmetrical; the hair on his body was pure, soft, slight, oily, delicate and charming. His abdomen was strong and well-developed (*pīna*) like that of the fish and the bird, his belly like that of the fish, all the organs of his body pure and defectless; his navel, deep and developed like the newly-blossomed lotus, was spiral (*pradakṣiṇā-vartta*) inside like the whirling wave of the Gaṅgā. The torso or the middle of his body was like the tripod, the pestle, the mirror or the thunderbolt, broad at ends and narrow in the middle; his hips were like those of the best horse or the lion, his privies like those of a horse, clean and well-formed. He had the gait of the best of elephants; his thighs were shaped like the trunk of an elephant; his knee-joints were invisible as if under the lid of a spherical box; his shanks were like those of a deer; his ankles were well-set and invisible under muscles; his feet, beautiful and well-built like those of tortoise, looked beautiful with close-set fingers having copper-red nails. The soles of his feet, soft and red like the lotus-leaf, showed marks of a mountain, a city, crocodile, ocean, disc, etc. Brilliant like a glowing fire, the lightning-flash or the rising sun, Mahāvīra possessed all the one thousand and eight marks of the best of human beings.

All the Tīrthaṅkara or the Buddha images are based on the fundamental concept of *mahā-puruṣa-lakṣaṇas*. The Jaina description seems to suggest, indirectly, the *uṣṇīṣa* but not the *ūrṇā*. Hardly half-a-dozen Tīrthaṅkara images so far known or published would show the *ūrṇā*. The *uṣṇīṣa* is almost invariably seen, but images without it are also known from Mathurā and

other sites. A circular *tilaka*-mark on the forehead is rarely seen; one such specimen is from Mathurā. [See above, p. 110 and fig. VI, from Vārāṇasī. —Editor.]

The Jaina description wonderfully agrees with the conception of the Buddha figure in the *Ratna-gotra-vibhāga* of Sthiramati.[1] An ideal abridged description of the Jina body is also obtained in the *Vasudeva-hiṇḍī*, which is also a work of the Gupta age.

According to Jaina traditions, the Tīrthaṅkaras have certain extraordinary qualities (*atiśayas*).[2] But the group of eight *mahā-prātihāryas*, well-known as the *parikara* of the Jina image, is not separated in the list of the *atiśayas* given in early texts like the *Samavāyāṅga-sūtra*. The emphasis on only eight *atiśayas* treated as *mahā-prātihāryas* came with the emergence of the full-fledged *parikara* on images of both the sects. The process was gradual as can be seen by comparison of Tīrthaṅkara sculptures of the Kushan and Gupta periods with those of the post-Gupta and medieval periods.

The Jaina pantheon, so far as iconography and available remains are concerned, grew considerably after the Gupta period. Tantric influences developed in Buddhism and Hinduism from the early medieval period. Jainism could not escape this trend and we have texts like the the *Jvālāmālinī-kalpa* of Indranandin, the *Bhairava-Padmāvatī-kalpa* of Malliṣeṇa and the *Ambikā-kalpa* of Śubhacandra. The Jaina rituals are elaborated with strong influence of Hindu rites as is evident from the *Pratiṣṭhā-sāroddhara* of Āśādhara (Digambara), the *Nirvāṇa-kalikā* of Pādalipta and the *Ācāra-dinakara* of Vardhamāna-Sūri (Śvetāmbara). The height of Tantric trends, with non-Jaina influences, was reached in the work called *Vidyānuśāsana* of Matisāgara (*circa* sixteenth century), still in manuscript form. These works and a number of *pratiṣṭhā*-works of both the sects contain a mine of information on later Jaina iconography.

The Jaina Purāṇas, in Sanskrit, Prakrit, Apabhraṁśa, Kannaḍa, Tamil, etc., are another rich source for a study of Jaina iconography. Again, *stotra*-works, and incidentally some story-books, also supply further information.

[1] *Journal of the Bihar and Orissa Research Society*, XXXVI, pp. 1-119, and chapter III, verses 17-25; V.S. Agrawala, 'Thirty-two marks of the Buddha-body', *Journal of the Oriental Institute*, Baroda, I, no. 1, pp. 20-22.

[2] See C.R. Jain, *Outlines of Jainism*, pp. 129-30; *Mahā-purāṇa* of Puṣpadanta, I, 18, 7-10; *Samavāyāṅga-sūtra*, *sūtra* 34, pp. 59-60; *Abhidhāna-cintāmaṇi* of Hemacandra, I, 57-64; *Tiloya-paṇṇatti*, IV, 896 ff., 915 ff.

Śilpa-works like the *Aparājita-prcchā*, the *Devatā-mūrti-prakaraṇa*, the *Rūpa-maṇḍana* and the *Vāstu-sāra* of Ṭhakkura Pheru, besides earlier works like the *Mānasāra*, are other very important sources for the study of Jaina iconography.

SYMBOLS

There is no Creator-god in Jaina philosophy and strictly speaking image-worship is not absolutely necessary for the attainment of emancipation. It is the *bhāva*-worship (mental attitude) and not *dravya*-worship (physical worship, idol-worship) that really matters as shown by Kundakundācārya. Jaina worship is, therefore, regarded as a worship not of a god-head or a deity but of a human being who has reached perfection of the soul freed from all bondage. And again it is not hero-worship in its usual sense but is the aggregate of qualities of the Perfect Man, of the Liberated Soul that is remembered, adored and developed in one's own self by the worshipper by worshipping the idol of the Jina. The idol therefore serves more the purpose of a symbol of the aggregate of certain qualities than of a portrait of a Tīrthaṅkara or a *mahā-puruṣa*. Emancipated souls or Siddhas or Tīrthaṅkaras (those Siddhas who establish the Jaina Tīrtha constituted of *śrāvaka, śrāvikā, sādhu* and *sādhvī*) are souls freed from attachment (*rāga*) or jealousy (*dveṣa*) and therefore neither favour nor frown upon the worshipper of their idols. In worshipping the idol, the devotee remembers the qualities or virtues of the Jina and tries to imbibe them in one's own life and being.

It is therefore obvious that idol-worship was introduced and sanctioned in Jainism only because the common man or the lay-worshipper could not do without it and was possibly already accustomed to some sort of image-worship. Worship of Yakṣas, Nāgas, Bhūtas, Mukunda, Indra, Skanda, Vāsudeva, trees, rivers, etc., is often referred to in the Jaina canons. These deities were invoked with various desires for reward, for obtaining children and so on. Naturally, therefore, Jainism imbibed elements of this type of worship while it began worshipping Tīrthaṅkaras, Siddhas and monks in various stages of spiritual progress and sect-hierarchy. It is also possibly an attempt to replace and eliminate or undermine worship of elements of non-Jaina character and association. It was but natural that in the beginning was introduced and enjoined worship of image of the Arhats (Tīrthaṅkaras), Siddhas, Ācāryas (heads of a particular group of monks, nuns and their devotees—a *gaṇa* or a *gaccha* or a *kula*), Upādhyāyas (monks who read out and explain the scriptures to others) and Sādhus (ordinary monks). These are called the Five Supreme Ones—the Pañca-Parameṣṭhins.

The Jaina *navakāra-mantra* or the *namaskāra-mantra*, the highest and the most revered invocation and incantation, is constituted of formulas making obeisance to Arhats, Siddhas, Ācāryas, Upādhyāyas and Sādhus who are the Five Dignitaries.

In a lotus-symbol, four dignitaries would be conceived or represented on four petals of the lotus (one in each direction) with the Arhat or Tīrthaṅkara in the centre. Though no such early representation has been discovered it seems that from very early times these five were the supreme objects of Jaina worship.

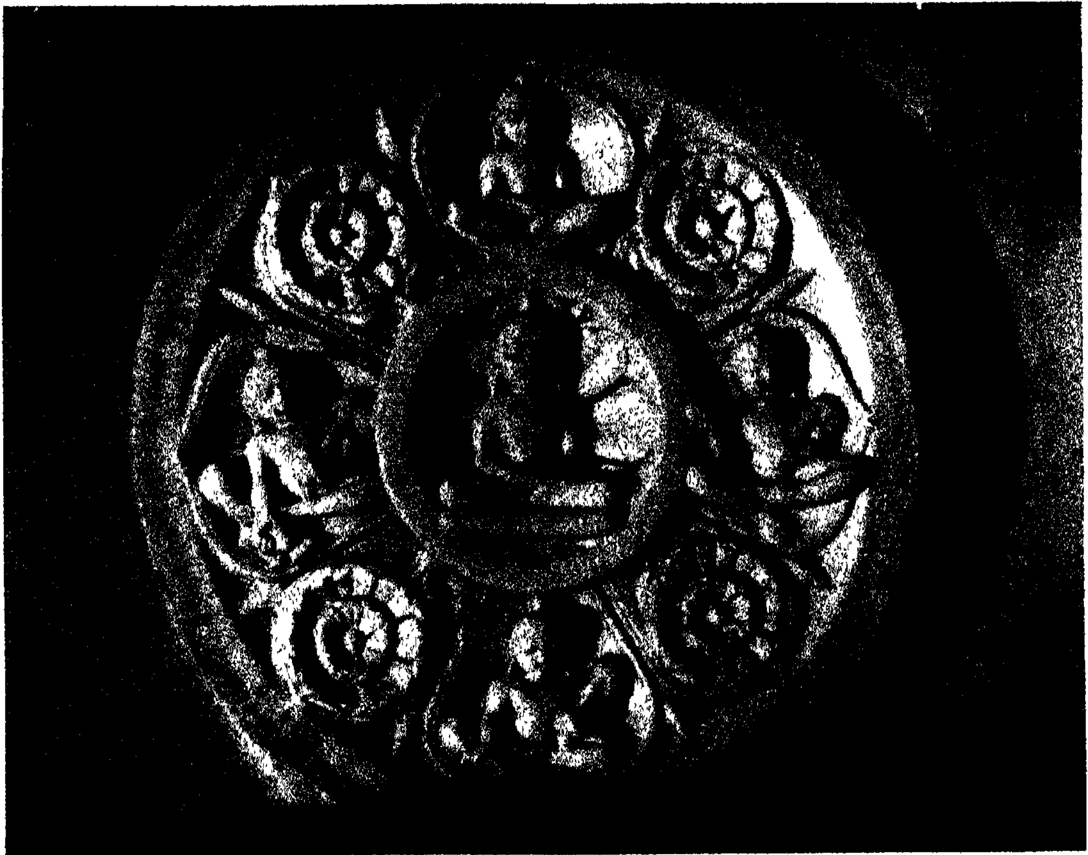
At some later stage, four more objects were introduced on the lotus-petals intervening the lotus-petals of the four concerns of the eastern, southern western and northern directions. These are, according to the Śvetāmbara sect, the conceptions of *jñāna* (Right Knowledge), *darśana* (Right Faith), *cāritra* (Right Conduct) and *tapas* (Right Penance), and according to the Digambara sect, the *caitya* (the Jina image), the *caityālaya* (temple enshrining the Jina image), the *śruta* (scripture) and the *dharma-cakra* (or the Wheel of Law). These were represented as a diagram on stone or in metal or were painted on canvas or paper. The Śvetāmbara diagram is called the Siddha-cakra (plate 307, on stone, from Nadol; plate 309A, in bronze, in the Baroda Museum), while the Digambara one (plate 309B, in bronze, from Tiruppa-ruttikkunram[1]) is called the Nava-devatā. In paintings of this diagram each of these five Parameṣṭhins has a particular complexion. Thus the Arhat, the Siddha, the Ācārya, the Upādhyāya and the Sādhu are respectively white, red, yellow, blue and black in complexion.[2] The colour of the remaining four members of the Śvetāmbara Nava-Pada is to be visualized in meditation as white according to *Nava-Pada-Ārādhanā-vidhi*.[3] The Digambara diagram of Pañca-Parameṣṭhins is illustrated in a south-Indian bronze in the collection of the Samanta Bhadra Vidyālaya, Delhi (plate 308). Digambara *tantra* has two more diagrams, the Laghu-Siddha-cakra and the Bṛhat-Siddha-cakra,[4] which are widely different from the Digambara Nava-devatā or the Śvetāmbara Siddha-cakra.

[1] Ramachandran, *op. cit.*, plate XXXVI, 2.

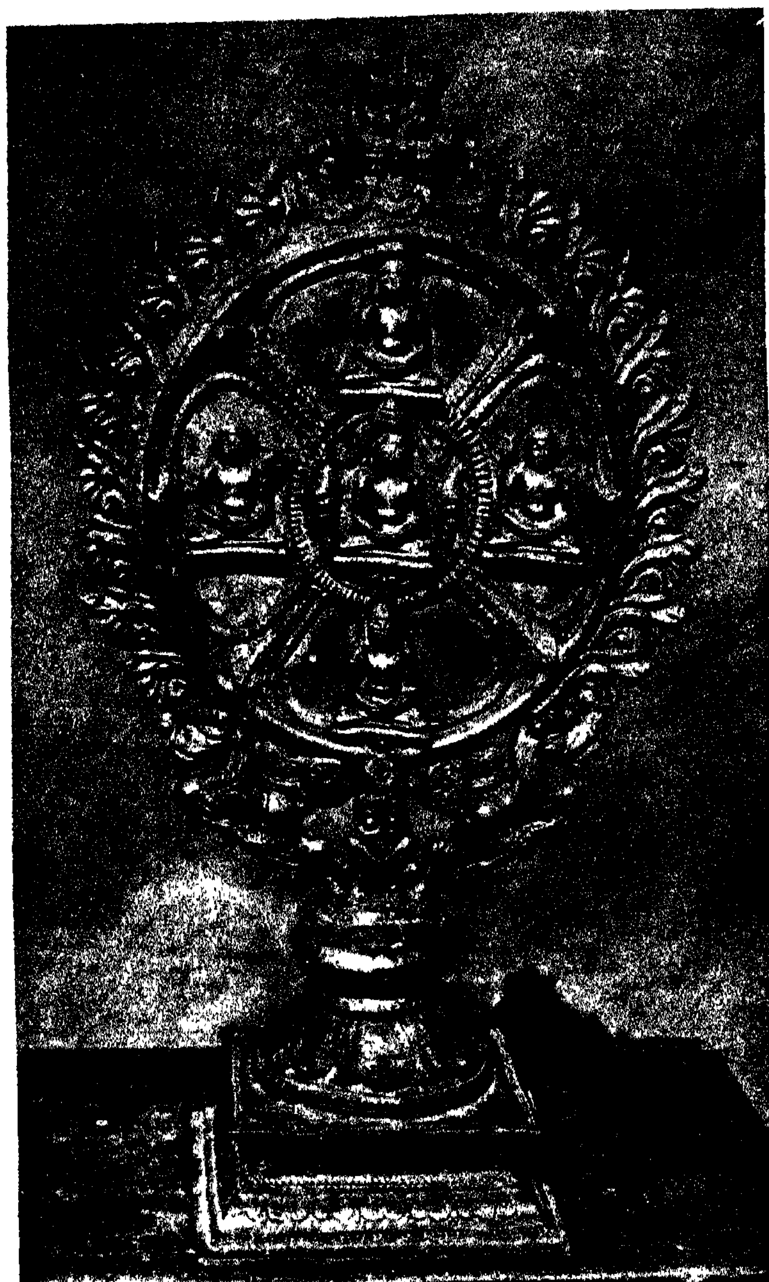
[2] For further details, see Shah, *op. cit.*, 1955, pp. 97-103.

[3] Also *Sirī-Sirivāla-kahā*, verses 1185-91.

[4] *Pratiṣṭhā-sāroddhāra*, chapter 6, *Siddha-pratiṣṭhā-vidhi*, verses 10-14; *Jina-saṁhitā* of Ekasandhi (MS.), chapter 9, verses 88 ff.; *Pratiṣṭhā-kalpa-ṭippaṇam* (MS.) of Vādi-Kumuda-candra, *Yantra-mantra-vidhi* section.



Nadol : marble Pañca-Parameṣṭhins in Śvetambara temple



South India : bronze Pañca-Parameṣṭhin, Digambara
(Samantabhadra Vidyālaya, Delhi)

PLATE 308



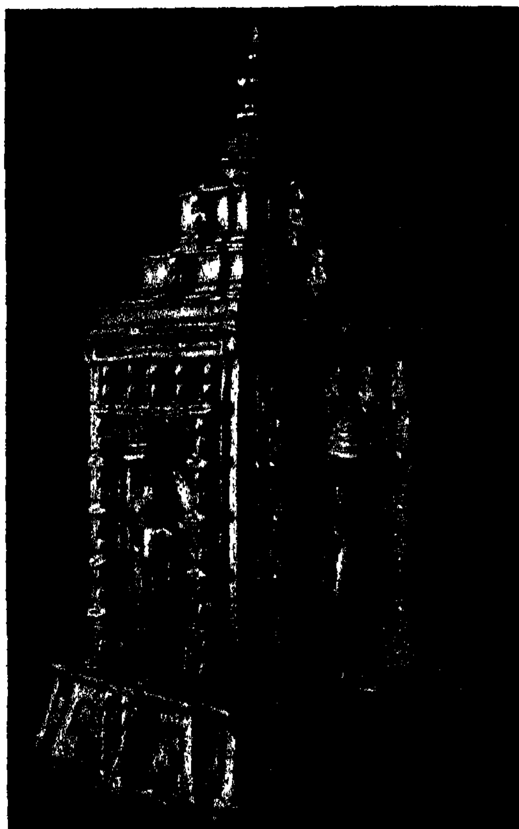
A. Baroda Museum : Siddha-cakra, Śvetāmbara



B. Tirupparuttikunram : bronze Nava-devatā in Trailokyanātha temple

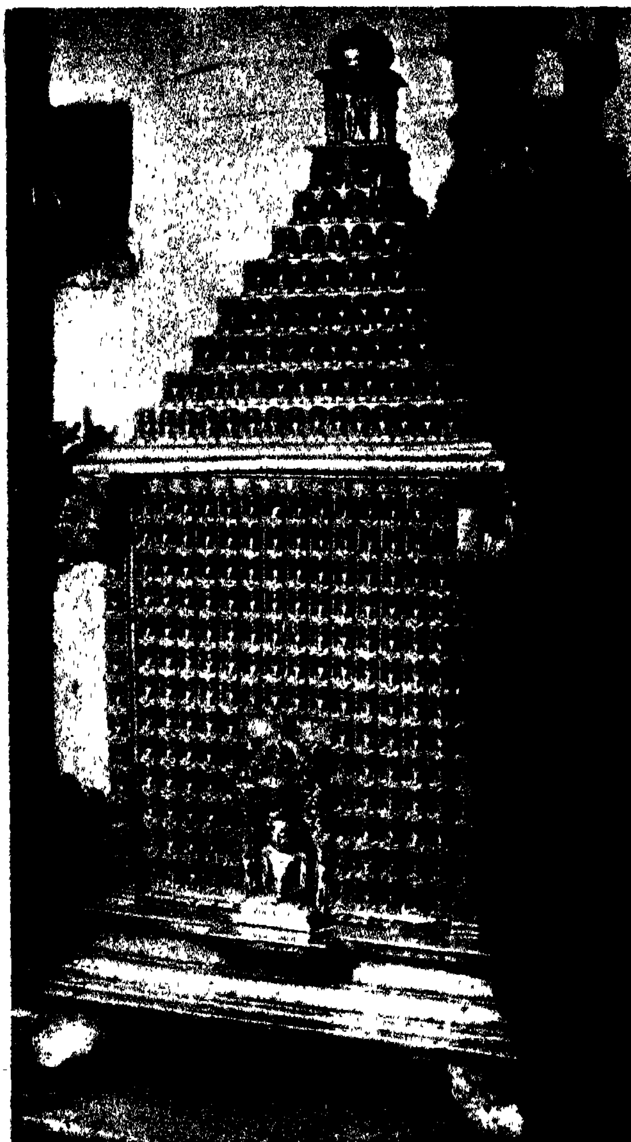


A. Gwalior fort : a *caumukha*

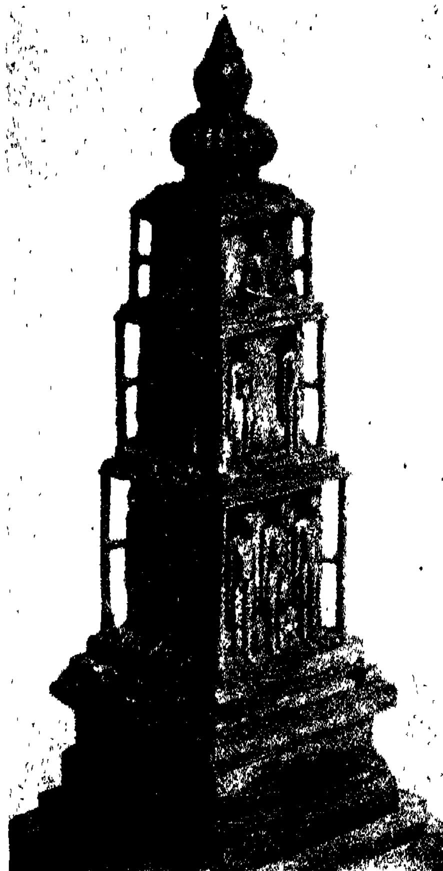


B. Surat : bronze *caumukha* with seventy-two Jinas in Digambara temple

PLATE 310



A. Karanja : bronze *sahasra-kūṭa* in Digambara Jaina temple of Balātkāra-gaṇa



B. Indian Museum : bronze *caumukha* with twenty-four Jinas

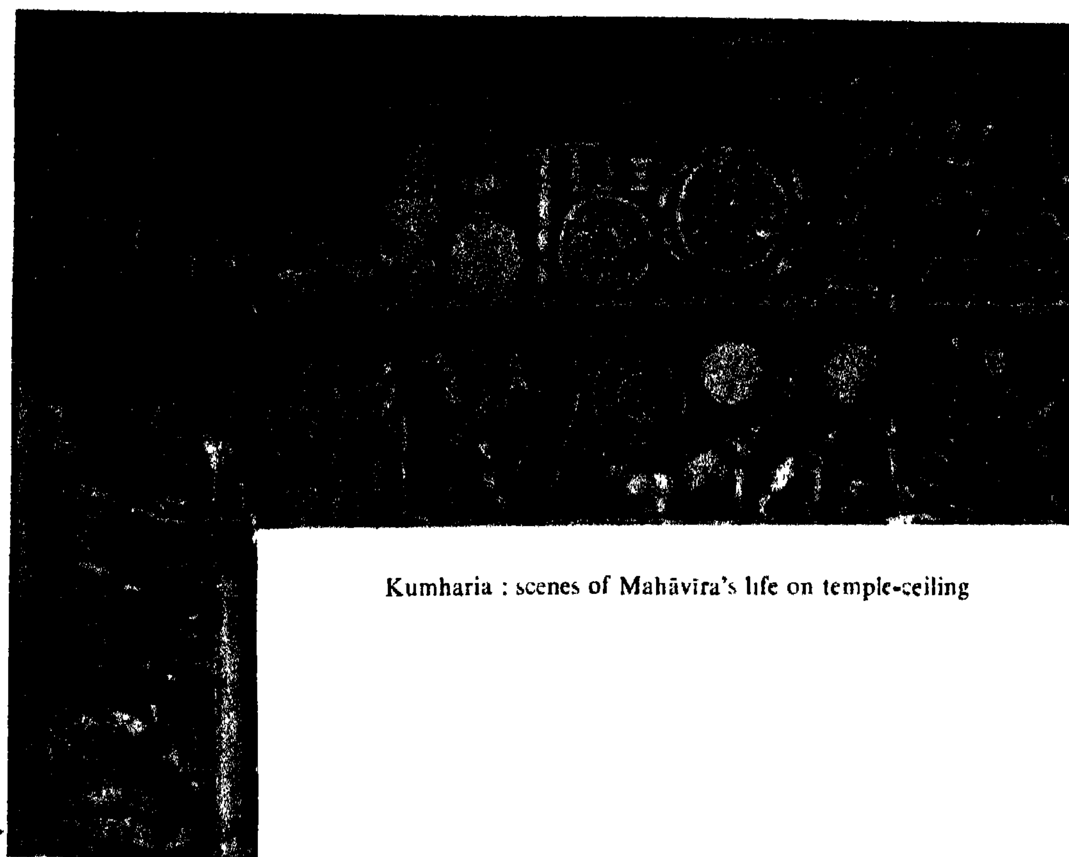
PLATE 311



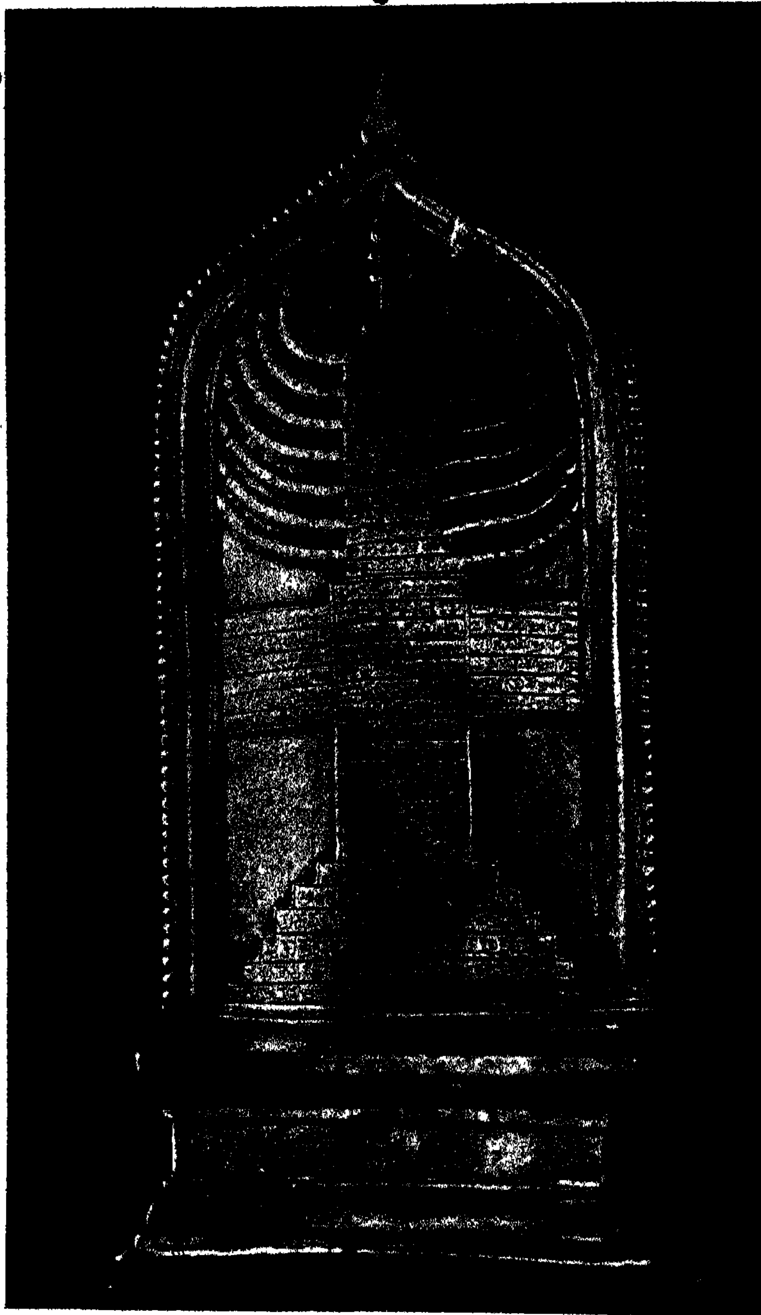
A. South India : Jina under *caitya*-tree (Samantabhadra Vidyālaya, Delhi)



B. Baroda : brass tablet of *aṣṭa-maṅgala* in Śvetāmbara temple



Kumharia : scenes of Mahāvīra's life on temple-ceiling



Mudbidri : bronze *śruta-skandha-yantra*

Hemacandra refers to the Siddha-cakra as a diagram brought to light by Vajrasvāmin from the last *Vidyānupravāda-pūrva* in the early centuries of the Christian era.[1] In the commentary *Bṛhannyāsa* on his own *Śabdānuśāsana*, Hemacandra refers to the Siddha-cakra as a *samaya-prasiddha* (famous traditionally) diagram. No earlier reference to the worship of the Siddha-cakra diagram is found, but in the *Nitya-sandhyā-kriyā-vidhi* of the *Jina-saṁhitā*[2] ascribed to Indranandi (*circa* tenth century) the Nava-devatās are invoked. It seems that from an early stage the Pañca-Parameṣṭhins were worshipped and invoked.

Archaeological evidence of the Kushan period, obtained from the excavations at Kaṅkālī-ṭīlā, has not revealed any Siddha-cakra or Nava-devatā diagram or the Pañca-Parameṣṭhins in one group, even though individually some of the Five Dignitaries like the Tīrthaṅkara, the Ācārya, the Upādhyāya and the Sādhu are found represented. As regards the Siddha, it is difficult to say whether some of the unidentified statues of Tīrthaṅkaras were regarded as representing Siddhas. The Siddha is *aśarīrin*, free from the bondage of even the human body, and as such his image was possibly not worshipped in the earlier stage. It is only in the very late bronzes in the Digambara shrines that we see the worship of the Siddha, whose figure is stencil-cut on a metal plate, and we also find the Siddha figure in the medieval sculptures and paintings of the Siddha-cakra and Nava-devatā diagrams.

But the Mathurā finds of the Kushan period do show that in the earliest stages the *caitya-stūpa*, the *caitya*-tree and the *āyāga-paṭas* were worshipped. Tree-worship is very ancient not only in India but also in other countries. The Christmas Tree is one such example. Existence of tree-worship in Indus civilization is evidenced by representations on several seals and sealings. One of seals from Chanhu-daro depicts the *pippala*-tree.[3] Some sealings from Harappa show trees enclosed by a wall or railings. 'It cannot at present be stated definitely whether tree worship pertained to trees in their natural state or to their indwelling spirits.'[4] The *Taittirīya-Brāhmaṇa* (1.1.3) speaks of seven holy trees. In the Ṛgvedic *Āprī-Sūktas*, *vanaspatis* are invoked.[5]

[1] *Yoga-śāstra*, 8, 74-75.

[2] Incomplete MSS. of this work are available in Digambara Jaina Bhaṇḍāras.

[3] John Marshall, *Mohenjo-daro and the Indus Civilization*, London, 1931, I, p. 312; N.G. Majumdar, *Explorations in Sind*, Memoirs of the Archaeological Survey of India, no. 41, Delhi, 1934, plate XVII.

[4] *The Vedic Age*, ed. R.C. Majumdar and A.D. Pusalker, London, 1951, p. 188.

[5] A.A. Macdonell, *Vedic Mythology*, Strassburg, 1897, p. 154.

Oṣadhis are called 'mothers' and 'goddesses' and are invoked chiefly with waters and mountains.[1] *Caitya-vṛkṣas* are mentioned in the *Atharvaveda-Pariśiṣṭa*, LXXI, where large trees are addressed as deities; they are connected with human fertility and nymphs inhabiting them are asked to be propitious to passing wedding-processions.[2] Souls or spirits were supposed to dwell in trees and to haunt them and were looked upon as gods.[3] Offerings are made to these tree-spirits, who are pleased when garlands are hung upon the branches and lamps lighted on all sides, and *bali*-offerings made at the foot of the trees.[4] Both Manu and Yājñavalkya ask a *snātaka* to circumbulate sacred trees (*aśvattha*, etc.) on his way.

The *Mahābhārata* forbids even the felling of trees that are known as *caityas*. Kane interprets *caitya* as 'trees like the *aśvattha* that have a platform (*caitya*)[5] built for them'.[6] The stone dias, throne or platform was regarded as Yakṣa's haunt (*bhavana*) as pointed out by Coomaraswamy, who also says : 'Most of the Yakṣa cetiya referred to in Buddhist and Jaina literature may have been sacred trees.'[7] The *Vasudeva-hiṇḍī* of Saṁgha-dāsa-gaṇi (*circa* fifth century A.D.) shows that there was an *udyāna* (park) called Manoramā in Sāliggāma in Magadha Janapada. Therein was the Jakkha Sumano, whose stone plaque or platform (*silā*=*śilā*) was placed under an *aśoka*-tree, the *śila* being known as Sumanā. There the people worshipped the Yakṣa.[8] A certain person called Satya spent a night in meditation in this area of the Sumanā-śilā, standing in the *kāyotsarga*-pose, in order to propitiate the Yakṣa. It seems that *śilā* is here used in the sense of a plaque or relief deposited under the *aśoka*-tree (revered as *caitya*-tree) on a platform (*silā-paesa*) where Satya could stand in meditation.

Thus, by the time of Buddha and Mahāvīra, possibly somewhat before their age, some of the *caitya*-trees that were formerly only enclosed in a

[1] *Ibid. Ṛgveda-Saṁhitā*, X, 97, 4 which is the same as *Yajurveda-Saṁhitā*, XII, 78, and *Taittirīya-Saṁhitā*, IV, 2, 6, 1.

[2] A.K. Coomaraswamy, *History of Indian and Indonesian Art*, London, 1927, p. 41.

[3] *Chāndogya-Upaniṣad*, VI, 11; *Jātaka*, IV, p. 154.

[4] *Jātaka*, V, pp. 472, 474, 488; IV, 210, p. 353; III, p. 23; IV, 153. Also *Manu-smṛti*, III, 88; *Bṛhad-Gautama*, Jivananda Vidyasagara's collection, part 2 p. 625.

[5] For the origin and evolution of the meaning of *citya* and *caitya* and for three kinds of *caityas* mentioned in Jaina canonical literature, see Shah, *op. cit.*, 1955, pp. 43-45.

[6] P.V. Kane, *History of Dharmaśāstra*, II, 2, p. 895.

[7] Coomaraswamy, *op. cit.*, p. 7, n. 4, and 47.

[8] *Vasudeva-hiṇḍī*, pp. 85 and 88.

small railing (as in the Indus seals and in the Mathurā *āyāga-paṭas*),[1] now had *śilā-paṭas* installed under them, besides a stone (or brick) platform around their trunks. Not all the trees had these *śilā-paṭas* but only those that were worshipped as haunts of spirits. Some *caitya*-trees possibly had platforms but not *śilā-paṭas* and some continued to have only railings. But in some reliefs of Bharhut we see that stone plaques placed on stools or *āsanas* and installed near the trunks of *caitya*-trees are worshipped by devotees.[2]

It is possible to infer a stage in which the object of worship was carved in relief on the surface of the *śilā-paṭa* itself and offerings placed on it. We see on some of *āyāga-paṭas* of Mathurā the figure of a Tīrthaṅkara carved in the centre. Also the name *āyāga-paṭa* itself suggests that offerings were placed on or near them.

The stock-description (*varṇaka*) of a *caitya* (*Jakkhayāyaṇa*=*Yakṣa-caitya* according to commentators) in the Jaina canons is the description of the Pūrṇabhadra-caitya obtained in the *Aupāpatika-sūtra*, *sūtras* 2-5. According to it, the Pūrṇabhadra-caitya in the Āmraśāla-vana situated to the north-east of the city of Campā was very old in age (*cirātīta*), recognized by people of old as ancient (*porāṇa*) and famous. On all sides of it was a big forest-grove having a central big *aśoka*-tree with a *pṛthivī-śilā-paṭṭa* under it, slightly reclining against the stem and placed on a *siṁhāsana*. It was black like collyrium, dark-blue like *nīlotpala*, shining (reflecting) like the surface of a mirror (*ayamsayatalovame*), soft to the touch like butter, cotton, etc. Incidentally, as I have shown before, this is the description of a highly-polished (Northern Black Polished Ware) terracotta plaque (*pṛthivī-śilā-paṭṭa*) existing in the sixth century B.C.[3]

It is this *pṛthivī-śilā-paṭṭa* which is the precursor and prototype of the *āyāga-paṭas* from Kaṅkālī-ṭīlā. This is further supported by the inscription on the *āyāga-paṭa* set up by Vasu, daughter of Loṇaśobhikā, where the tablet

[1] V.A. Smith, *The Jaina Stūpa and other Antiquities of Mathurā*, Archaeological Survey of India, New Imperial Series, XX, Allahabad, 1901, plate IX, p. 16. The inscription on this tablet is highly defaced, *Epigraphia Indica*, II, plate Ib, pp. 311-13.

[2] B.M. Barua, *Bharhut*, Calcutta, 1937, book III, figs. 26, 28, 30, 31, 32; Coomaraswamy, *op. cit.*, figs. 41, 46, 51.

[3] Foundations of the Ghoṣitārāma monastery have yielded the Northern Black Polished Ware of different colours. The medieval commentators were unable to understand the significance and quietly omitted to explain the word *pṛthivī* attached to *śilā-paṭṭa*. It was not a tablet of the mother-goddess, Pṛthivī, as some scholars tried to explain. This was the shrine of Pūrṇabhadra and not of the mother-goddess Pṛthivī. The plaque (*paṭṭa*) was of a *pṛthivī-śilā* (terracotta).

is actually called *śilā-paṭo*.[1] It is expressly stated in the last line that this tablet was meant for worship of (offering to) Arhats (*Arahata-pūjāye*).

Hemacandra refers to *bali-paṭṭas*,[2] with figures of *aṣṭa-maṅgalas* in Jaina shrines. These are certainly the *āyāga-paṭas* since each of the *āyāga-paṭas* discovered hitherto at Kaṅkālī-ṭīlā (except the tablets of ascetic Kaṇha and Āryavatī, above, plate 19) has, as its central prominent motif, one of the *aṣṭa-maṅgala* symbols. Thus, we have *āyāga-paṭa* with *svastika, tri-ratna, stūpa, dharma-cakra, sthāpanācārya* (or Indra-*yaṣṭi* as identified by V.S. Agrawala), etc. Some of the tablets have figures of all the eight auspicious symbols on them, for example, the *āyāga-paṭa* which is the gift of Sīhanādika, the *āyāga-paṭa* of the wife of Bhadranandi and the *āyāga-paṭa* of an unknown donor from Mathurā.[3] The list of eight auspicious symbols of the age was somewhat different from the lists now current with the Śvetāmbara and the Digambara sects.

The practice of installing objects of worship on platform under *caitya*-trees continues to this day in India, and we find loose broken or intact images and stones placed on such platforms under trees in villages and towns. An interesting evidence of about first century B.C. is obtained in a relief-panel from Mathurā which has the representation of a Śiva-*liṅga* under a tree, both enclosed in a railing.[4]

In the *Aupapātika-sūtra* description of the *caitya* of Pūrṇabhadra (a well-known ancient Yakṣa), there is no mention of a structural shrine, and here possibly the tree itself with *śilā-paṭṭa* is the Yakṣa-*āyatana* as in the case of *Suciloma-Jātaka* (*Saṁyutta-Nikāya*, 11, 5) where a *taṅkite mañco* is stated to be the Yakkha's haunt (*bhavana*). It seems that the carving of a figure (of the Yakṣa or any deity) on the *śilā-paṭṭa* or of installing a sculpture of a deity

[1] V.S. Agrawala, 'Catalogue of the Mathurā Museum', *Journal of the U.P. Historical Society*, XXIII, parts 1-2, pp. 69 ff. For a fuller description of the passage from the *Aupapātika-sūtra*, see Shah, *op. cit.*, 1955, pp. 67 ff.

[2] See the remarks of U.P. Shah in 'Varddhamāna-Vidyā-Paṭa', *Journal of the Indian Society of Oriental Art*, IX, 1941. Hemacandra, in his *Triṣaṣṭi*, I, 3,422 ff., describing a *samavasaraṇa* says : 'The arches were adorned with flags and white umbrellas and *eight auspicious symbols* below looked like *those on offering slabs* (*bali-paṭṭas*).'

[3] Smith, *op. cit.*, plates IX, VII; above, plate 3. For a fuller description of and discussion on *āyāga-paṭas*, see Shah, *op. cit.*, 1955, pp. 77-84, figs. 7, 10, 11, 13, 14, 14A, 14B, etc.

[4] Shah, *op. cit.*, 1955, fig. 67.

under a *caitya-tree* was a later stage,[1] but it must be remembered that even this stage might have been reached in the age of Mahāvīra if the shrine of Maggarapāṇi Yakṣa of Rājagṛha, referred to in Jaina canonical literature, can be regarded as dating from Mahāvīra's times.

Both Buddha and Mahāvīra[2] and many other thinkers and sages of old used to meditate under such trees, on these platforms. This practice of meditating under trees is what Buddha seems to have resorted to, as suggested by Rhys Davids when at the end of some earnest dialogue Buddha used to close it with an appeal : 'Here are the trees: think this matter out'.[3]

Another stage in the worship of the *caitya*-tree can be easily imagined in the erection of a *pīṭha* with *śilā-paṭṭa* on each of the four sides of a tree. This served as the fundamental conception of the early *caitya*, open on four sides, the *caturmukha* shrine, also in the conception of *pratimā sarvatobhadrikā* from Kaṅkālī-ṭīlā, in which a Tīrthaṅkara is standing (above, plate 18) or sitting on each of the four sides. This inference is confirmed by the elaborate account of *caitya-vṛkṣas* in the *samavasaraṇa* of Ādinātha, described by Jinasena in his *Ādi-purāṇa*. They are called *caitya-vṛkṣas* because at their roots are placed, on four sides, four images (*caityas*) of the Jinas.[4] The *caitya*-trees of the Bhavanavāsi class of gods are described in a similar way by the *Tiloya-paṇṇatti*.[5]

The original conception of a *caturmukha-pratimā* (image facing four directions, fourfold image), so far as the *samavasaraṇa* is concerned, is based upon the belief that in the circular auditorium in which the Jina delivers his sermon sitting on a dais in the centre, with the audience sitting on all sides, three images of the exact likeness of the Jina were installed by Indra for facing the three directions except the one which the Tīrthaṅkara himself was facing, so that all beings sitting in the different directions would be able to face the Jina. Thus, in this conception it is the figure of one and the same Jina that is to be seen facing each of the four different directions. Thus, in a fourfold image of Mahāvīra one should find four of images of Mahāvīra facing the four directions. But almost all the fourfold images found at Kaṅkālī-ṭīlā disclose

[1] Cf. Odette Viennot, *Le Culte de l'Arbre dans l'Inde ancienne*, plate VIIID, from the Amaravati *stūpa*.

[2] Cf. *Bhagavatī-sūtra*, 3, 2, *sūtra* 144, which describes Mahāvīra as meditating under a tree on a *pṛthivī-śilā-paṭṭa*.

[3] T.W. Rhys Davids, *Buddhist India*, pp. 230-31.

[4] *Ādi-purāṇa*, 22, 184-204, I, pp. 524-27.

[5] *Tiloya-paṇṇatti*, 3, 33-39, I, p. 115.

figures of four different Tīrthaṅkaras facing the four quarters. At least two of them can be identified—one, Ṛṣabhanātha with hair-locks falling on his shoulders, and the second, Pārśvanātha with snake-hoods over his head. The third must have been Mahāvīra, being the last Tīrthaṅkara, while the fourth might have represented Neminātha. This is inferred because in the *Kalpa-sūtra* lives of the remaining twenty Jinas are treated in an identical stereotyped fashion.

It is, therefore, possible that the fourfold images from Mathurā, known as *pratimā sarvatobhadrikā* from inscriptions on their pedestals, are not based on the conception of the *gandha-kuṭī* (sitting in which the Tīrthaṅkara delivers his sermon) of a *samavasaraṇa* but perhaps has its origin in the concept of Yakṣa-*caityas* under trees.[1] In the stock-descriptions (*varṇaka*) of the *Siddhāyatanas* in the Jaina Āgamas, we find that such a shrine had three entrances. In front of each entrance was a portico (*mukha-maṇḍapa*) adorned with *aṣṭa-maṅgala* motifs. In front of these were the *prekṣā-gṛha-maṇḍapas* or assembly-halls. Facing them was a *caitya-stūpa* on a *maṇi-pīṭhikā*. On four sides of each *stūpa* were *maṇi-pīṭhikās*, each platform surmounted by Jina figures facing the *stūpa*.[2] This shows the conception of Jina figures facing four sides.

The *Ādi-purāṇa* of Jinasena[3] describes a type of pillars known as the *māna-stambha* in the first rampart of the *samavasaraṇa*. At the base of these pillars on four sides were placed four golden images of Jinas. Such pillars are also described in the *Tiloya-paṇṇatti*[4] which says that the Jina images were placed on the top of a pillar. The Kahaun pillar with an inscription of the Gupta age[5] shows four Jinas on four sides at the top and one at its base. Such figures are usually enshrined in a square pavilion, on top, open on four sides. This practice remains popular even today amongst the Digambaras. At Deogarh are certain pillars which show variations in this older tradition of *māna-stambha*. Sometimes, besides the four Jina figures on the top, four figures of subordinate deities, Yakṣīs, Kṣetrapālas, etc., were shown at the base, while on the top sometimes a *gaṇadhara* or an Ācārya replaced one of the four Tīrthaṅkara images. An elaboration of the same conception is the famous Jaina *stambha* at Chitor in Rajasthan.[6]

[1] For the evolution of the *caitya*, see Shah, *op. cit.*, 1955, pp. 43 ff., esp. pp. 56-57, 94-95.

[2] *Jīvājīvābhigama-sūtra* 3, 2, 137 ff. Also see *Bhagavatī-sūtra*, 20, 9, *sūtras* 684-794.

[3] *Ādi-purāṇa* of Jinasena, 22, 92-102, pp. 515-16.

[4] *Tiloya-paṇṇatti*, 4, 779 ff. It would be worthwhile checking up if any of the fourfold images from Kaṅkālī-ṭīlā was a part of either the base or of the top of a pillar.

[5] J.F. Fleet, *Inscriptions of the Early Gupta Kings*, Corpus Inscriptionum Indicarum, III, Calcutta, 1888, pp. 66-68.

[6] See Shah, *op. cit.*, 1955, fig. 56, for a pillar in the compound of Temple 12 of Deogarh, and *ibid.*, fig. 82, for the *stambha* of Chitor (also above, plate 219).

Mention may be made here of the conception of *caturmukha* (*caumukha*) Jaina shrines where the sanctums have doors facing four sides, and the chief image in worship is a fourfold Jina image with a Tīrthaṅkara (not necessarily the same) facing each direction. A very early famous shrine of this type is the famous Paharpur temple in Bengal which has disclosed Hindu reliefs. It is difficult to say whether it was originally a Jaina shrine or not, but the find of a copper-plate dated in the year 159 (A.D. 478), referring to the Jaina Pañca-stūpa-*nikāya*, obtained from Paharpur is noteworthy. However, there are several famous Jaina *caumukha* shrines in India, a unique example being the Trailokya-dīpaka *caturmukha-prāsāda* at Ranakpur, Rajasthan; another famous example is the Kharatara-vasahī temple (*circa* fifteenth century) in the Dilwāḍā group of shrines on Mount Abu.[1]

We have referred to the practice of installing fourfold images at Mathurā. The Sonbhaṇḍār cave at Rajgir has a post-Gupta *caumukha* in stone having on each of the four faces a different Jina—Ṛṣabha, Ajita, Sambhava and Abhinandana. An earlier sculpture from Sarnath in the Bhārat Kalā Bhavan, Vārāṇasī, is a fourfold stone image. Quite a large number of fourfold images in stone and metal installed in different periods of history are still being worshipped in several Jaina temples all over India. For a further elaboration of this concept in the medieval age, see plate 310A, from the Archaeological Museum, Gwalior.

Perhaps some time in the medieval period, worship of groups of twenty-four Tīrthaṅkaras or of seventy-two Tīrthaṅkaras—twenty-four each of the past, present and future *ārās* or aeons (plate 310B—from a Digambara Jaina temple, Surat) or of one hundred and seventy Tīrthaṅkaras of different regions and of one thousand Tīrthaṅkaras (plate 311A) of one thousand peaks of Jaina cosmographical accounts (having Jaina shrines) became popular. These groups, excepting the last one, were often represented on relief-slabs. The last one, for convenience, was preferably represented as a fourfold image with miniature images on all sides. Even the groups of one hundred and seventy or seventy-two were more conveniently represented as fourfold (*caturmukha*) images. But *caumukha* images with a total of twenty-four Jinas distributed over four sides are not rare. Again, in such representations artistic variations are found such as by distributing the twenty-four figures in three tiers (plate 311B), or in cases of larger groups the whole sculpture is shown as a miniature shrine with a top.

To revert to the *caitya*-trees. Tree-worship, popular from very ancient times, noticed on Indus seals and in Vedic and Smṛti literatures, formed an

[[1] See above, chapters 21 and 28, for Paharpur, Ranakpur, etc.—Editor.]

important aspect of the religious cults of the masses with whom Buddha and Mahāvīra were mainly concerned in their opposition to Vedic priestly class and its rituals. Mahāvīra stayed in such shrines both before and after *kevala-jñāna*. The belief that Buddha and Mahāvīra obtained enlightenment under such *caitya-vṛkṣas* might have been based on facts, and when lists of other Buddhas and Tīrthaṅkaras grew their *caitya*-trees were recorded by both the sects.

But since in early Buddhist art Buddha was not represented in human form, the *bodhi*-tree attained greater importance, while the Jainas were satisfied with recording of the list of *caitya*-trees of different Jinas and by giving them secondary importance in worship and art. But the *caitya*-tree had to be introduced on relief-sculpture of Tīrthaṅkara, by showing its foliage spread over his head, because of the great popular appeal the tree had in ancient India. Both Jainism and Buddhism gave a new meaning to this tree-worship. The *caitya*-trees were worshipped and represented in art, not because they were haunted by spirits and godlings, but because they were associated with the enlightenment of Buddha and the Tīrthaṅkara. Originally perhaps the Jina image was placed under a *caitya*-tree. The bronze figure of a *caitya*-tree obtained in the Chausa hoard of Jaina bronzes (above, plate 22C), now in Patna Museum, was perhaps worshipped in such a way, with a separate small Jina placed near its trunk. With the growth of shrines, the practice almost died out gradually, but still we can see a tree (*rāyaṇa*-tree in Gujarati) associated with Ṛṣabhanātha being held sacred and worshipped on Mount Satrunjaya. That the *caitya*-tree was given special importance due to the tree-cult of the masses is best illustrated by a type of Tīrthaṅkara images where the Jina is shown sitting under a big prominent tree (plate 312A), almost all other *prātihāryas* (elements of *parikara* of a Jina image) being either eliminated or subdued.[1]

The earliest reference to the *caitya*-tree of Mahāvīra is perhaps in the account of Mahāvīra's life in the *Ācārāṅga*, book II, which is regarded later in age than book I. The *Kalpa-sūtra*, which speaks of the lives of the twenty-four Tīrthaṅkaras but gives details of the lives of only four, Ṛṣabha, Nemi, Pārśva and Mahāvīra, does not mention the *caitya*-trees of the remaining twenty Jinas. The *Samavāyāṅga-sūtra*, which, though incorporating much earlier material, is obviously a later compilation, gives a list of the Past, Present and Future Tīrthaṅkaras, as also of Tīrthaṅkaras of the Airāvata-kṣetra and further records a list of *caitya-vṛkṣas* of all the twenty-four Tirthankaras of the present age (*ārā*)

[1] Cf. Shah, *op. cit.*, 1955, fig. 72, from Kalugumalai, Tinnevelly District; fig. 73, from Pañcāsara temple, Patan; fig. 75, from a Digambara Jaina shrine, Surat.

in the Bharata-kṣetra.[1] This last list, being common to both the Digambara and the Śvetāmbara sects,[2] was evolved before the Digambara-Śvetāmbara differences were aggravated in the fifth century.

The Jainas have assigned the spirits connected with the tree-worship to the class of Vyantara gods. The Vyantaras are subdivided into eight groups, Piśācas, Bhūtas, Yakṣas, Rākṣasas, Kinnaras, Kimpuruṣas, Mahoragas (Nāgas) and Gandharvas. Each group has on its crest the symbol (of a tree) in the following order—the *kadamba, sulasa, vaṭa, khaṭvāṅga, aśoka, campaka, nāga* and *tumburu* according to the Śvetāmbara tradition. The Digambara list[3] substitutes the *badarī*-tree for the *khaṭvāṅga. Khaṭvāṅga* alone does not seem to be a tree in the Śvetāmbara list.

The *Sthānāṅga-sūtra*[4] gives a list of *caitya*-trees worshipped by the ten classes of Bhavanavāsi gods; a different list is supplied by the *Tiloya-paṇṇatti.*[5] This signifies the association of *caitya*-tree or the tree-cult with the area of Jaina shrines.

Along with the conception of *caitya*-trees may be noted the conceptions of the Tree of Life and the Wish-fulfilling Tree (*kalpa-druma*) in Brāhmaṇical and Buddhist texts.[6] Jaina texts also speak of ten *kalpa-drumas*. These are described in detail in the *Jambudvīpa-prajñapti.*[7] Hemacandra describes ten kinds of *kalpa*-trees in the Uttarakurus as follows : The ten kinds of wishing-trees, *madyāṅgas*, etc., always give to people whatever they desire without effort on their part. Among these, the *madyāṅgas* give wine, the *bhṛṅgas* dishes, the *turyaṅgas* choice musical instruments . . . The *dīpa-śikhās* and *jyotiṣkas* give wonderful light, the *citrāṅgas* furnish ornaments, the *citrarasas*, in turn, food. The *maṇyaṅgas* furnish ornaments, the *gehakāras* houses and the *anaṅgas* various kinds of divine apparel.[8]

[1] *Samavāyāṅga-sūtra*, 159, *samavāya*, p. 152. Also see *Jīvājīvādhigama-sūtra*, *sūtra* 127, p. 125, and *sūtra* 142, p. 251, for *caitya*-trees.

[2] Ramachandran, *op. cit.*, pp. 192 ff., gives a list of *caitya*-trees of all the Jinas of this age which seems to be incorrect. For Digambara lists, see *Pratiṣṭhā-sāroddhāra*, 4, 106, p. 101; *Tiloya-paṇṇatti*, 4, 916-13, I, p. 264.

[3] For lists of both the traditions with sources, see Kierfel, *Die Kosmographie der Inder* pp. 273 ff.

[4] *Sthānāṅga-sūtra*, 10, 3, *sūtra* 766, II, p. 487. The commentator says that these trees were worshipped near the *Siddhāyatanas*.

[5] *Tiloya-paṇṇatti*, 3,136, I, p. 128.

[6] Especially see A.K. Coomaraswamy, *Elements of Buddhist Iconography*, Cambridge, Mass., 1935.

[7] *Jambūdvīpa-prajñapti*, 20, pp. 99 ff; also see *Pravacana-sāroddhāra*, 1067-70, p. 314; *Hari-vaṁśa* of Jinasena, I, pp. 146-47.

[8] *Triṣaṣṭi-śalākā-puruṣa-caritā*, I (Gaekwad Oriental Series), tr. Helen Johnson, pp. 29-30.

Belief in auspicious dreams is very ancient in India as evidenced from a reference to the effect of such a dream found in the *Chāndogya-Upaniṣad*, V, 2, 7, 8. When a would-be Tīrthaṅkara descends from heaven into his mother's womb, the mother sees certain dreams which are regarded as auspicious. According to the Śvetāmbara belief the mother sees fourteen different objects in the dream, while according to the Digambara sect the dreams are sixteen in number. The fourteen dreams seen by the mother of Mahāvīra are described in detail in the *Kalpa-sūtra* : (1) a white elephant, large and beautiful, with four tusks, (2) a white bull surrounded by diffusion of light, with a charming hump and horns greased at lips, (3) a sportive lion, white and beautiful, with a flapping tail and protruding tongue, (4) the goddess Śrī, four-armed, adorned with ornaments, carrying the lotuses and lustrated by elephants, (5) a garland of various flowers, (6) the full moon, (7) the red sun, (8) a wondrous beautiful banner fastened to a golden staff, with a lion on top, (9) a full vase, filled with water and lotuses, the abode of fortune, (10) a large lake full of lotuses and aquatic animals, (11) the Ocean of Milk, with agitated waters, full of aquatic animals, (12) the celestial palace (*deva-vimāna*) of numerous columns, with hanging garlands, decorated with pictures or sculptures, (13) the jewel-heap (*ratna-rāśi*) with all sorts of jewels, and (14) smokeless fire with flame in constant motion.[1]

Kalpa-sūtra miniatures show representations of these dreams either in a group, as in Brown's[2] fig. 19, or singly, as in his figs. 20-33. The most common type of *Kalpa-sūtra* miniatures (cf. Brown's figs. 6, 18) represents the mother of Jina sleeping on a cot in the lowest panel and in two or three panels above are shown, in different rows, smaller figures of the fourteen dreams. Dreams are also represented in stone reliefs of the lives of different Jinas. Plate 313 illustrates such a group from the life of Mahāvīra on a ceiling in one of the temples at Kumbharia.

Belief in auspicious dreams, though very old in ancient India and common among all sects, entered into descriptions of lives of Jinas at some later stage. The *Kalpa-sūtra* description, which perhaps is the earliest available,

[1] For an interesting discussion on and interpretation of some of these prognostic dreams, see A.K. Coomaraswamy, 'The Conqueror's Life in Jaina Paintings', *Journal of the Indian Society of Oriental Art*, III, no. 2, December 1935, pp, 125-44.

[2] W. Norman Brown, *Miniature Paintings of the Kalpasūtra*. For other illustrations, see *Jaina Citra-kalpa-druma*, I, fig. 73; Coomaraswamy, *Catalogue of the Indian Collections in the Boston Museum*, IV, figs. 13, 34; Brown, *op. cit*., fig. 152, p. 64; Muni Punyavijaya, *Pavitra-Kalpa-sūtra*, figs. 17, 22.

contains a reference to *dīnāra-mālā*.[1] This shows that this portion of the text post-dates the introduction and popularity of the *denarius* coins in India. No earlier representations of the dreams are available. Lists of dreams seen by mothers of Cakravartins, Vāsudevas and Baladevas may be still later.

According to the Digambara tradition, the sixteen dreams of the Jina's mother are: (1) Airāvata, the elephant of Indra, (2) the best of the bulls, (3) lion, white in colour with red manes, (4) the goddess Padmā (Śrī) seated on golden lotus and lustrated by elephants, (5) pair of garlands of best flowers, (6) the moon, (7) the sun rising from the Udayācala mountain, (8) pair of full vases with lotuses placed on their mouths, (9) pair of fish, (10) celestial lake, (11) agitated ocean, (12) a lofty golden lion-throne, (13) a celestial car (*vimāna*), (14) a palace of the king of snakes (*nāgendra-bhavana*), (15) heap of jewels, and (16) smokeless fire.[2]

Representations of the sixteen dreams are popular amongst the Digambara Jainas and are often carved on door-lintels of shrines, an early specimen of these being available on the door-frame of the Śāntinātha temple at Khajuraho. There are some more representations of the dreams on the door-frames of different Jaina shrines at Khajuraho.

Jaina traditions speak of a fewer number of dreams seen by the mother of other Śalākā-puruṣas like the Vāsudevas, the Baladevas and Cakravartins.[3] They are not known to have found a place amongst the paintings or reliefs discovered hitherto.

The *aṣṭa-maṅgalas*, familiar to both the sects, are known to Jaina worship from ancient times. There a few variations in the Śvetāmbara and Digambara lists of these objects, noted below. According to the Śvetāmbara canonical text *Aupapātika-sūtra*, they are: *svastika*, *śrīvatsa*, *nandyāvarta*, *vardhamānaka* (powder-flask), the full vase, *darpaṇa* (mirror) and *matsya* (or *matsya-yugma*, a pair of fish). These are often referred to in Jaina texts, including canonical works, as decorating tops of architraves or ramparts, or

[1] Muni Sri Punyavijaya, in his Introduction to his (critical) edition of the *Pavitra-Kalpa-sūtra*, p. 10, says that the detailed description of the fourteen dreams of the *Kalpa-sūtra* is not referred to in Agastya-siṁha-Sūri's *Cūrṇi* on this work and that it is difficult to say whether this part is genuine. According to him, both the *Niryukti* and *Cūrṇi* on the *Daśaśruta-skandha* (of which the *Kalpa-sūtra* is the eighth *adhyayana*) date from *circa* A.D. 350 or earlier.

[2] *Ādi-purāṇa* of Jinasena, *sarga* 12, verses 101-19; *Hari-vaṁsa* of Jinasena, *sarga* 8, verses 58-74.

[3] Such beliefs are common to both sects but the differences in their lists show that they have grown after the final crisis between the Śvetāmbaras and the Digambaras in the Gupta age.

placed on *caitya*-trees and platforms, or painted on walls and so on.[1] Hemacandra also notes that the eight auspicious symbols were represented on *bali-paṭṭas* or offering slabs.[2] In modern Jaina temples we have offering-stands with low legs made of wood or metal, to hold offering in temple-worship. They have eight auspicious symbols or the fourteen or sixteen dreams, carved or embossed on the sides. Often Jaina ladies prepare in the hall of worship such eight symbols on platters with uncooked husked rice. Small metal platters with the *aṣṭa-maṅgalas* cast or engraved are also seen in the sanctums along with other metal images (plate 312B). Most of these small platters are hardly older than a century or two.

But the reference by Hemacandra to *bali-paṭṭas* with *aṣṭa-maṅgala* symbols is interesting since this is supported by the evidence of *aṣṭa-maṅgalas* on *āyāga-paṭas* of the Kushan age, obtained from Mathurā. The tablet set up by Acalā, wife of Bhadranandi (fig. XI of Smith, *op. cit.*), shows four symbols in the upper panel and eight more in the lower one.[3] In the lower panel, the partly-mutilated first symbol from the right end was possibly the *śrīvatsa*. The second is the *svastika*, the third a half-open lotus-bud, the fourth a pair of fish, the fifth a water-jar, the sixth either an offering of sweets or a heap of jewels (*ratna-rāśi*). The seventh seems to be a cross-stand with a scripture on it, perhaps the *sthāpanā*, but it could have been the *bhadrāsana*. The eighth symbol seems to be a defaced *tri-ratna*. The uppermost central rectangular panel shows the *śrīvatsa*, another type of *svastika* with bent ends and two unidentified symbols, the first of which may be an *āsana* (*bhadrāsana* ?). A better-preserved set of eight symbols is obtained on the *āyāga-paṭa* set up by Sīhanādika (J. 249 of the Lucknow Museum).[4] This, as well as the tablet of Acalā, show in the central square four composite *tri-ratnas*. In the uppermost central rectangular panel, the tablet of Sīhanādika shows a pair of fish, a heavenly car, a *śrīvatsa*-mark and a powder-box. In the corresponding part of the lowermost panel are shown a *tri-ratna* symbol, a full-blown lotus, a symbol which Agrawala recognized as Indra-*yaṣṭi* or *vaijayantī* and a *maṅgala-kalaśa*.[5]

The *āyāga-paṭa* set up by an inhabitant of Mathurā (J. 248 of the Lucknow Museum) has in the centre a sixteen-spoked wheel, the

[1] *Triṣaṣṭi*, I, pp. 112, 190; *Ādi-purāṇa*, *parva* 22, verses 143, 185, 210, etc.; *Rāyapaseṇaiyam*, ed. Pandit Bechandas, p. 80; also *Jambūdvīpa-prajñapti*, I, p. 43.

[2] *Triṣaṣṭi*, I, p. 190 and note 238.

[3] Shah, *op. cit.*, 1955, p. 82, fig. 10; J. 252 of the Lucknow Museum.

[4] *Ibid.*, fig. 13, p. 79.

[5] V.S. Agrawala, *A Guide to Lucknow Museum*, p. 2, fig. 5, and his *Harṣa-carita ek Sāṁskṛtika Adhyayana* (Hindi), p. 120; Smith, *op. cit.*, plate VII, p. 14.

dharma-cakra.[1] The tablet set up by the wife of Śivaghoṣaka (J. 253 of the Lucknow Museum) has four composite *tri-ratnas* (with a Jina in the centre).[2] The tablet set up by an unknown donor (J. 250 of the Lucknow Museum)[3] has in the central bigger circle an ornamental *svastika*, enclosing in its four arms the *svastika*, the *śrīvatsa*, a *mīna-yugala* and the Indra-*yaṣṭi* (*vaijayantī* ?, *sthāpanā* ?) symbols. The central smaller circle has composite *tri-ratnas* with an inset Jina figure. The lowermost panel of the tablet has some defaced symbols where a water-jar, a half-open lotus, a *tri-ratna* and a *svastika* can be easily recognized. The *āyāga-paṭa* set up by Śivamitra,[4] recovered in a fragmentary form, shows in the centre the leg of a big cross-legged stand which, in the tablets noted above, has been referred to as a *sthāpanā* (?) or an Indra-*yaṣṭi* (?) etc. This analysis suggests that besides having small representations of a few or all the eight *aṣṭa-maṅgalas*, each of the *āyāga-paṭas* mentioned above has at least one bigger or major representation of one of the *aṣṭa-maṅgalas*. Possibly there existed *āyāga-paṭas* with such representations of the remaining symbols of the *aṣṭa-maṅgalas* acknowledged by the Jainas of Mathurā in the Kushan period. This shows that Hemacandra had with him the knowledge of a genuine old tradition regarding *bali-paṭṭas* with representations of *aṣṭa-maṅgalas*.[5]

Aṣṭa-maṅgalas are represented in miniature paintings[6] of Jaina manuscripts or in paintings on canvas of different *paṭas*, and in scroll-paintings of the *vijñapti-patras*.[7] Small metal platters of these *aṣṭa-maṅgalas* are also dedicated in Jaina temples and worshipped along with other Jaina metal images in the sanctums (cf. Shah, *op. cit.*, 1955, fig. 60).

The *aṣṭa-magalas* are worshipped in Jaina rites. The *Ācāra-dinakara*, a Śvetāmbara text of the fourteenth century, attempts to explain the conception

[1] Shah, *op. cit.*, 1955, fig. 14, p. 77; Smith, *op. cit.*, plate VIII, p. 15; Bühler in *Epigraphia Indica*, II, pp. 200, 313.

[2] Shah, *op. cit.*, 1955, fig. 12, pp. 76-77; Smith, *op. cit.*, plate X, p. 17.

[3] Shah, *op. cit.*, 1955, fig. 11, p. 81; Smith, *op. cit.*, plate IX, p. 16.

[4] Shah, *op. cit.*, 1955, p. 80; Smith, *op. cit.*, plate XIII, p. 20.

[5] It must however be remembered that the worship of these *āyāga-paṭas* was not limited to that of the eight symbols. It was extended to the worship of the *stūpa*, the *caitya*-tree, the *dharma-cakra*, the Jina, Āryavatī (perhaps mother of Mahāvīra), learned great Ācāryas like the ascetic Kaṇha and, so on, as we have *āyāga-paṭas* with such chief representations. All the *āyāga-paṭas* taken together seem to provide us with all the chief elements of Jaina worship in the Kushan age at Mathurā.

[6] *Jaina Citra-kalpa-druma*, I, figs. 82, 59.

[7] Johnson's translation of *Triṣaṣṭi*, I, plate IV.

behind each of these symbols.[1] According to it, the *kalaśa* is worshipped because the Jina is verily like a *kalaśa* in his family. The mirror is for seeing one's true self. The *bhadrāsana* is worshipped as it is sanctified by the feet of the blessed Lord; the *vardhamānaka* is suggestive of increase of wealth, fame, merit, etc. It is said that the highest knowledge has manifested itself from the heart of the Jina in the form of the *śrīvatsa*-mark on his chest. *Svastika*, according to this text, signifies *svasti*, *śānti* or peace. The *nandyāvarta* diagram with its nine points stands for the nine *nidhis* (treasures). The pair of fish, the symbol of Cupid's banner, is said to come to worship the Jina who has defeated the god of love. Obviously the above explanations are to be regarded as the Jaina conceptions behind the various symbols which seem to of ancient Indian stock common to all sects.[2]

The Digambara tradition gives the following set of *aṣṭa-maṅgalas* : (1) *bhṛṅgāra*, a type of vessel, (2) *kalaśa*, the full vase, (3) *darpaṇa*, the mirror, (4) *cāmara*, the flywhisk, (5) *dhvaja*, the banner, (5) *vyajana*, the fan, (7) *chatra*, the parasol, and (8) *supratiṣṭha*, the auspicious seats.[3]

The full vase[4] or the *pūrṇa-kalaśa* of the Vedic literature is the Indian symbol of fullness of life, of plenty, of immortality. *Svastika*, common to different ancient civilizations of the world, is a symbol whose origin and conception are not easy to comprehend. Recently P.K. Agrawala has discussed the symbolism of *śrīvatsa* which appears as a mark on the chest of Viṣṇu, just as it appears as a mark on the chest of the Jina. The original shape of the *śrīvatsa*-symbol, obtained on the Jina figures of the Kushan period, was forgotten, at least in the early medieval period, and was replaced by a symbol looking like a rhizome, though it is called a *śrīvatsa*.

[1] *Ācāra-dinakara*, pp. 197-98.

[2] It may be noted that on a red sandstone umbrella of *circa* second century A.D. from Mathurā are carved the following eight auspicious symbols : (1) *nandīpada* (same as *tri-ratna*), (2) *matsya-yugma*, (3) *svastika*, (3) *puṣpa-dāma*, (5) *pūrṇa-ghaṭa*, (6) *ratna-pātra*, (7) *śrīvatsa*, and (8) *śaṅkha-nidhi*. V.S. Agrawala, 'A new stone umbrella from Mathurā', *Journal of the U.P. Historical Society*, XX, 1947, pp. 65-67. For the Jaina evidence and description of umbrellas from the *Praśna-vyākaraṇa-sūtra*, see U.P. Shah, 'A further note on stone umbrellas from Mathurā', *ibid.*, XXIV.

[3] *Tiloya-paṇṇatti*, 4, 738, I, p. 236.

[4] For the full vase see A.K. Coomaraswamy, *The Yakṣas*, part II (first ed.), pp. 61-64; V.S. Agrawala in *Journal of the U.P. Historical Society*, XVII, pp. 1-6. The *vardhamānaka* and *śrīvatsa*-symbols are treated by Coomaraswamy in *Ostasiatische Zeitschrift*, 1927-28, pp. 181-82, and E.H. Johnson in *Journal of the Royal Asiatic Society*, 1931, pp. 558 ff., *ibid.*, 1932, pp. 393 ff. For the *svastika*, see W.N. Brown, *The Svastika*.

Belief in auspicious objects is very old, common to all the three main sects—Jainism, Buddhism and Brāhmaṇism. V. S. Agrawala has already referred to the *maṅgala-mālā* of Sanchi reliefs.[1] The *Mahābhārata, Droṇa-parva*, 82, 20-22, mentions numerous objects which Arjuna looked at or touched as auspicious when starting for battle, amongst which maidens are also mentioned.[2] The *Vāmana-purāṇa*, 14, 35-36, mentions several objects which are auspicious. The *Brahmavaivarta-purāṇa* also gives lists of animate and inanimate objects regarded as auspicious.[3] Belief in *maṅgalas* and *maṅgala-dravyas* is also known to the *Rāmāyaṇa*.[4]

Several *yantras* or tantric diagrams on metal are found worshipped in Jaina shrines. Also, several *paṭas* or paintings on canvas or on paper of the diagrams of the *sūri-mantra*, the *hrīṁkāra-yantra*, the *Vardhamāna-vidyā-paṭa*, the *siddha-cakra*, the *ṛṣimaṇḍala-yantra*, etc., are worshipped by Jaina monks and the laity. Of these, the *śrutaskandha-yantra*, very popular with the Digambaras, is especially noteworthy. Rarely it has also a figure of Śruta-devatā, the goddess of learning, also carved on it. The diagram lists the twelve Āgamas with the *grantha-pramāṇa* of each of them according to Digambara traditions. A specimen of such a *yantra* from Mudbidri, Karnataka, is illustrated on plate 314.

U. P. SHAH

[1] V.S. Agrawala, *Harṣa-carita etc., op. cit.*, p. 120.

[2] Also see Kane, *op. cit.*, II, p. 511. He cites the following verse from a manuscript of the *Śakuna-kārikā*, which speaks of eight auspicious objects : *darpaṇaḥ pūrṇa-kalaśaḥ kanyā sumanaso'akṣtāḥ/ dīpa-mālā dhvajā lājāḥ samproktam cāṣṭamaṅgalaṁ//*

[3] Quoted in *Śabda-kalpa-druma*, III, p. 564. The same lexicon, I, 148, quotes from the *Bṛhannandikeśvara-purāṇa* : *mṛga-rājo vṛṣo nāgaḥ kalaśo vyajanaṁ tathā/vaijayantī tathā bherī dīpa ity aṣṭamaṅgalaṁ//* Again from the *Śuddhi-tattva : loke'smin maṅgalāny aṣṭau brāhmaṇo gaur hutāśanaḥ/ hiraṇyaṁ sarpir āditya āpo rājā tathāṣṭamaḥ//*

[4] *Rāmāyaṇa*, II, 23, 29. Also see V.S. Agrawala, 'Aṣṭa-maṅgala-mālā', *Journal of the Indian Society of Oriental Art*, New Series, II, pp. 1 ff.



CHAPTER 36

ARCHITECTURE

ARCHITECTURAL TRADITIONS AND CANONS

WHILE SEVERAL WORDS WERE ANCIENTLY CURRENT TO DENOTE WHAT IS known as architecture, a common and appropriate word was *vāstu-śāstra*. Though the word *śilpa-śāstra* has very much the same meaning, it has a distinct leaning towards sculpture and iconography. The word *sthāpatya* has a more restricted connotation, viz. a house or school, *gharānā*, relating to some particular type of architecture or an architectural or sculptural workshop.[1] Apart from the traditional *gharānās*, there are several other classes of architects. The Vaiśyas, the Mewāḍs, the Gurjaras, the Pañcolis, and the Pañcālas, all spread over west India, include experts in wood-carving, traditional engineering, etc. The Gauḍa-Brāhmaṇas of Jaipur and Alwar are famed for marble-carving. Some specialize in metalcraft and painting. The Jaṅgaḍas are known for wood-carving and traditional engineering; they are known in Madhya Pradesh, Uttar Pradesh and Delhi.[2]

While the *gharānās* are hereditary bearers of the ancient architectural tradition, such tradition is also recorded in a vast number of available texts.[3] These treatises generally follow one and the same canon throughout, but they differ considerably *inter se*, both objectwise, leading to the *gharānās* mentioned

[1] Sūtradhāra Vīrapāla, *Prāsāda-tilaka*, ed. P.O. Somapura, Ahmedabad, 1972, pp. 6 ff., enumerates the following *gharānās* : (1) Somapurā *gharānā* well-known in west India, specializing in traditional architecture and possessing a rich collection of architectural treatises; (2) the Mahāpātra *gharānā* of Orissa; (3) the Pañcānana *gharānā*, spread over large parts of the Deccan, at present divided into five professional classes, viz. *śilpī*, *suvarṇa-kāra* (goldsmith), *kāṁsya-kāra* (worker in bell-metal), *kāṣṭha-kāra* (carpenter) and *loha-kāra* (ironsmith); (4) the Telengana *gharānā* of Andhra Pradesh, with the same professional classes; and (5) the Virāṭa-Viśva-Brāhmaṇācārya *gharānā* of the Draviḍa region, named after their *gotras* Agastya, Rājyaguru and Ṣaṇmukha-Sarasvatī.

[2] *Ibid.*, p. 8.

[3] P. K. Acharya enlists with available details two hundred and seven names of such treatises, *Dictionary of Hindu Architecture*, Allahabad, 1927, appendix II, pp. 805-14.

above, and subjectwise, by putting architecture into various types of *śailīs* like Nāgara, Vesara, Draviḍa, etc.

While some of these texts, like the *Dīpārṇava* of Viśvakarman,[1] the *Rūpa-maṇḍana*[2] and *Prāsāda-maṇḍana*,[3] both of Maṇḍana, the *Vāstu-mañjarī* of Nāthajī,[4] etc., deal *inter alia* with Jaina architecture, perhaps the only book independently written on Jaina architecture is the *Vatthu-sāra-payaraṇa* in Prakrit,[5] with three chapters devoted respectively to residential houses, iconography and temple-architecture. The treatise, with two hundred and seventy-three *gāthās* was completed on the Vijayā-daśamī day of Vikrama-*saṁvat* 1372 (A.D. 1315) during the reign of 'Alau'd-Dīn Khiljī in Kalyāṇapura by Pheru, son of the Jaina Śrī-candra in the Dhandha-kalaśa-*kula*. In the same year, in Delhi, he completed another treatise the *Ratna-parīkṣā*,[6] which is perhaps published in the *Thakkura-Pheru-Granthāvalī*.[7]

SOME DIRECTIONS ON BUILDINGS[8]

The *upakaraṇas* or tools and instruments basically needed for measurement, etc., according to the *Vatthu-sāra-payaraṇa*, are eight in number; *dṛṣṭi-sūtra* or the thread of sight, meant for judging the exact measurement only by the sight; *hasta*, literally a cubit or a measure generally equal to twenty-four *aṅgulas* or 45 cm.; *mauñja* or a cord made of *muñja* grass; *kārpāsaka* or the string—made of cotton; *avalamba* or the plumb-line; *kāṣṭha-koṇa* or the trying-angle; *sādhanī*, corresponding to the present-day spirit-level; and *vilekhya* or a pair of dividers. Besides these, there might have been in use many more instruments, references to which could be found in various sources.

The *sāmagrī* or material, right from the brick and wood to gold and precious stones, should be of the best quality. Fresh and not second-hand

[1] Ed. P. O. Somapura, Palitana.

[2] Ed. Bal Ram Shrivastava, Vārāṇasī, 1964.

[3] Ed. Bhagwan Das Jain, Ahmedabad, 1961.

[4] Ed. P.O. Somapura under the name *Prāsāda-mañjarī*, Ahmedabad, 1965.

[5] Ed. Bhagwan Das Jain, Jaipur, 1936. Parts of the present chapter are based on this text unless otherwise stated. [For the importance of this text, see above, chapter 28.—Editor.]

[6] Bhagwan Das Jain, *op. cit.*, says that a manuscript of this book, with the first folio missing, was acquired by him through Muni Darsanavijaya from Sri-Caritravijaya of the Jaina Jñana Mandira, the founder of the Yaśovijaya Jaina Gurukula.

[7] Edited by Bhanwar Lal Nahata and mentioned in *Muni Śrī Hazārīmala Smṛti-grantha* (Hindi), Beawar, 1966, p. 105 (*Lekhaka-paricaya*).

[8] Generally based on the *Vatthu-sāra-payaraṇa*.

material would bring prosperity. The type of material, like wood or stone, might vary according to the rank or caste of a person or to the nature of the building or the purpose.

To test the density of the soil a pit of twenty-four *aṅgulas* may be dug and filled up with the same clay. The more the pit remains unfilled even with all that clay, the less dense is the soil. On the other hand, the more the clay overflows the pit, the denser is the soil. Or the pit may be filled up with water and then be observed just after walking over hundred steps, to and fro. The less soaked is that water, the denser is the soil. After either type of test the quality of the soil may be judged to be of maximum, medium or minimum density. A particular colour of the soil may bring prosperity to a particular *varṇa* or caste, namely white to the Brāhmaṇa, red to the Kṣatriya, yellow to the Vaiśya and black to the Śūdra.

The selection of the site is to be done with every caution. Any kind of defect in the soil or even in the site may bring various troubles like poverty, disease, etc., to the owner. A spot where the shadow of the flag of a temple near by falls during the second and third quarters of the day should never be selected. *Śalya* or extraneous matter of any type, as bone, coal, etc., whether on the surface or under the ground, should be removed, even if excavation is needed, that too even down to man-height. The extraneous matter can be inferred by the help of the *śeṣa-nāga-cakra*. The excavation may, if necessary, be done in parts and with gaps of time according to the astronomical codes like the *śeṣa-nāga-cakra* or the *vṛṣa-vāstu-cakra*.

The line-plan should be accurate in accordance with the compass. The direction-line may well be assessed with the help of the *dik-sādhaka-śaṅku* or direction-peg. Likewise, the *sama-catuṣkoṇa-sthiti* or quadrangular prism should also be utilized. Moreover, the level of the spot must be ascertained, specially in the case of temples and palaces. The construction as such may be started during some particular months, the *rāśi* or the signs of the zodiac, the *nakṣatra* or star, the *graha* or planet, etc. ; better if they all happen to be favourable. But exception can be made to this in the case of a house to be built of wood, grass and so on. This code of astronomy should also be followed in the putting of the first foundation-stone, or at the time of the first entry into the built-up house, these being the two occasions when prescribed rituals may be performed and the architect may be felicitated.

The measurement of the building and the component parts thereof must, before it is accepted, be confirmed by a set of *āyādi-ṣaḍ-varga* or the six

formulae. The *āya* is the area which remains after a division by 8 of the area of the house or an apartment thereof. Each of the eight kinds of *āya*, namely *dhvaja*, *dhūmra*, *siṁha*, *śvāna*, *vṛṣa*, *khara*, *gaja* and *dhvāṅkṣa*, is of a different nature astronomically and situation-wise, and varies in bringing fruit to its owners of various professions, ranks, castes etc. The *nakṣatra* of the house, that is the serial number, can be known by the multiplication of the square area by 8 and then by the division of the number so obtained by 27. Coherence between the *nakṣatra* of the house and that of the owner is compulsory for prosperity. The *rāśī* also is responsible for the prosperity of the landlord. To get the serial number of the *rāśi* of the house, the serial number of the *nakṣatra* of the house may be multiplied by 4 and the number so obtained be divided by 9. A coherence also between the *nakaṣtra* and the *rāśi* is required for prosperity. The *vyaya* is the number obtained as the remainder after the division by 8 of the serial number of the *nakṣatra* of the house. Both the *nakṣatra* and the *vyaya* should be in coherence for the good of the owner. The *aṁśa* or share is the remainder obtained after the division by 3 of the number which may be obtained by adding the number of alphabets composing the name or type of the house and the number obtained as *vyaya* to the number of square cubits measuring the house. The share would go to Indra, Yama and the *rājan* or king respectively in case the remainder is 1, 2 and 3. The *tārā*, the star again, is the influencing factor in case of prosperity of the owner. The serial number of the *tārā* is the difference between the serial number of the *nakṣatra* of the house and that of the *nakṣatra* of the owner.

The necessity of this formula seems to be due to the fact that in most instances where the measurement of any object is concerned, the works on architecture quote more dimensions than one. Out of these different and varying measurements which is to be selected would be determined by the application of this formula. To be followed also in sculpture in addition to architecture, this *ṣaḍ-varga* formula could hardly be grasped in the abstract form. It need not be neglected even if its correct interpretation is not possible.

The *vāstu-puruṣa-cakra* is another type of formula for the proportionate layout of the component parts of the building, i.e. the base or *adhiṣṭhāna*, the column or *pāda* or *stambha*, the entablature or *prastāra*, the ear or *karṇa*, the dome or *stūpi* and the spire or *śikhara*. Fig. XXVIII gives a general idea of this formula which has some more variants. The column may not be erected where the lock of hair, the head, the heart and the navel of the *vāstu-puruṣa* fall in the drawing; and likewise are the instructions under this formula.

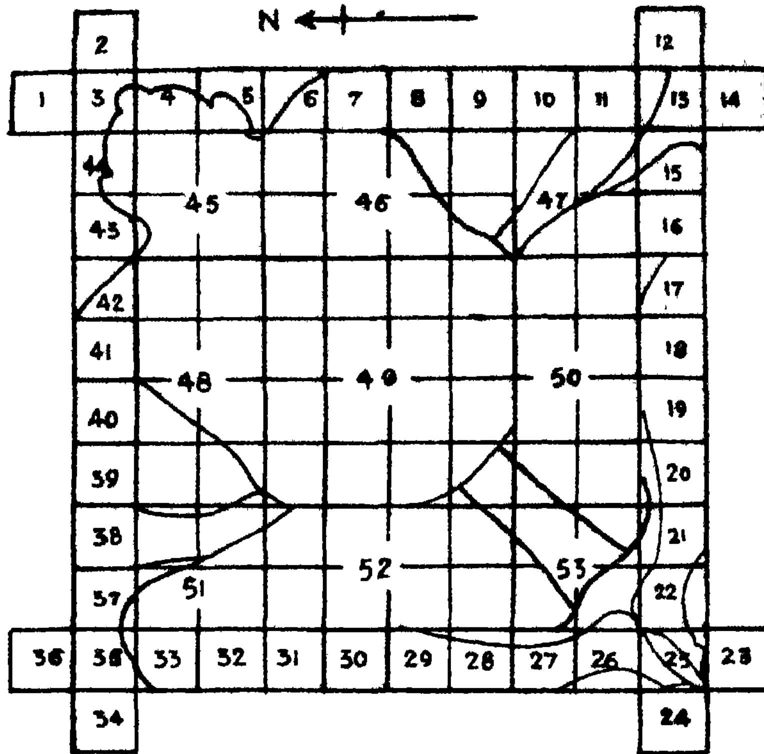


FIG. XXVIII. *Vāstu-puruṣa-cakra*. (After Bhagwandas Jain.) 1, Carakī, a Rākṣasī: 2, Pilipichā; 3&4, Īśa; 5, Parjanya; 6, Jaya; 7, Indra; 8, Sūrya; 9, Satya; 10, Bhṛśa; 11, Ākāśa; 12, Vidārikā; 13, Savitā; 14, Jaṅghā; 15, Agni; 16, Pūṣan; 17, Vitatha; 18, Gṛhakṣata; 19, Yama; 20, Gandharva; 21, Bhṛṅga: 22, Mṛga; 23, Pūtanā; 24, Skandā; 25, Jaya; 26, Pitṛ; 27, Nandin; 28, Sugrīva; 29, Puṣpadanta; 30, Varuṇa; 31, Asura; 32, Śeṣa; 33, Pāpa-yakṣman; 34, Pāpā; 35, Pāpa-yakṣman; 36, Aryaman; 37, Roga; 38, Nāga; 39, Mukhya; 40, Bhallāṭa; 41, Kubera; 42, Śaila; 43, Aditi; 44, Diti; 45, Āpa and Āpavatsa; 46. Aryaman; 47, Sāvitra and Savitā; 48, Pṛthvidhara; 49, Brahman; 50, Vaivasvata; 51, Rudra and Rudradāsa; 52, Maitra: 53, Indra

RESIDENTIAL BUILDINGS AND PALACES

The Jaina texts give comprehensive accounts of residential houses, palaces and even towns like Campā, Rājagṛha, Śrāvasti, etc., in mythology and Kacchā and numerous *pātāla-nagarīs* in cosmography, but they all are mostly stereotyped and the elements of the art of construction or architecture appearing there have seldom any value. What is remarkable there is the architectural and sculptural terms which can be taken for consideration in the study of the gradual development and application of the canons of art and architecture in various parts of the country. This very fact leads us to think

that the Jaina writers of old were interested more in depicting the day-to-day life than in painting the canvas merely in a cartographical manner.

In the basic principles of architecture, the residential building would not differ much from the temple. What, therefore, is uncommon will be mentioned here. Both the direction and situation of the main entrance or *siṁha-dvāra* should very strictly be in accordance to the architectural and astronomical codes. *Vedha* or obstruction of seven kinds, namely *tala*, *koṇa*, *tālu*, *kapāla*, *stambha*, *tulā* and *dvāra*, must by all the means be avoided from the house. The narrower the front portion in proportion to the back portion of the house, the better it is; also the higher the back portion in comparison with the front one, the better it is. The front of a shop may, however, be broader and higher.

The main entrance should be in the east, the kitchen or *rasavatī* or *pāka-śālā* in the *nairṛtya* or the south-west corner, the bed-room or *śayanāgāra* in the south, the lavatory or *nīhāra-sthāna* in the south-east, the dining-room or *bhojana-śālā* in the west, the armoury or *āyudhāgāra* in the north-west; the treasury or *koṣāgāra* in the north and the room for performing rituals or *dharma-sthāna* in the north-east. In case the house does not face east, the direction, whatever it be, should be taken to be the east so as to maintain this order.

The *alinda* is the outer corridor close to the entrance. The *paṭṭa-śālā* or the main hall and close to it the *kakṣa-śālā* or smaller room and the other parts of the house may all be treated as the parts of the main house. The *alinda* may measure 107 *aṅgulas* in height and 85 *aṅgulas* in length. To the width of the house may be added 70 *hastas* and then the total be divided by 14 to get the width of the *śālā* and to that of the *śālā* may be added 35 *hastas* and the total be divided by 14 to get the width of *alinda*, says Rājavallabha, whereas, according to the *Samarāṅgaṇa-sūtradhāra* the width of *alinda* in all types of houses is half the size of the *śālā*. An *alinda*, if situated at the back or at the extreme right or left of the house, is called *gujārī*, the word probably being a local one.

The house may comprise even a single room. The *paṭṭa-śālā* may be adjunctive of an *alinda* or two or even three. It may have the two walls with *jālikas* or the latticed windows, and a *maṇḍapa* or open hall. The *jālaka* is a small door, that is a *jālika* without lattice. The *gavākṣa* and *vātāyana* may hardly differ from the *jālika* if they are perforated or latticed. *Ṣaḍ-dāru* is a

stambha or pillar made generally of wood. *Bhāravaṭa,* also known as *pīṭha* or *dharaṇa* in Sanskrit and *kaḍī* in Hindi, is a wooden lintel.

A window or even a small hole in the rear wall may not be made at all. The window may be built at a height so that it comes not lower than the one in the wall of the neighbouring house. In multistoreyed buildings a door having two doors above it and a column having a door above it are not advisible. The *aṅgaṇa* or courtyard may not be planned with three or five corners. Cattle may be kept in a separate room outside the house.

The amplitude or *vistāra* of the house may accord with the status of the owner. The king, the commander-in-chief, the prime minister, the heir-apparent or *yuvarāja*, the younger brother of the king, the queen, the astronomer, the physician and the priest may have their houses built respectively measuring 108 by 135, 64 by $74\frac{2}{3}$, 60 by $67\frac{1}{2}$, 80 by $106\frac{2}{3}$, 40 by $53\frac{1}{3}$, 30 by $33\frac{3}{4}$, 40 by $46\frac{2}{3}$, 40 by $46\frac{2}{3}$ and 40 by $46\frac{2}{3}$ *hastas*. This amplitude can be reduced by the prescribed number of *hastas*. A Brāhmaṇa, a Kṣatriya, a Vaiśya, a Śūdra and an Antyaja or Caṇḍāla may have their houses respectively of 32 by $35^{2}/_{5}$, 28 by $31\frac{1}{2}$, 24 by 28, 20 by 25 and 16 by 20 *hastas*. By adding 4 *hastas* to a sixteenth of the width can be had the height of the ground floor or *prathama-tala* of the house.

The houses, because of the variety and number, etc., of the parts and apartments, may be put into sixteen thousand, three hundred and eighty-four classes. Summarily, the houses may be given only one of the sixteen attributive names: *dhruva, dhanya, jaya, nanda, khara, kānta, manorama, sumukha, durmukha, krūra, supakṣa, dhanada, kṣaya, ākranda vipula* and *vijaya*.

The houses, on the basis of their dimensions and situations, may again be classified under the sixty-four names, all being attributive : (1 to 8) *śāntana śāntida, vardhamāna, kukkuta, svastika, haṁsa, vardhana, karbura*; (9 to 16) *śānta, harṣaṇa, vipula, kurala, vitta, citta* or *citra, dhana, kāla-daṇḍa*; (17 to 24) *bhadraka, putrada, sarvāṅga, kāla-cakra, tri-pura, sundara, nīla, kuṭila*; (25 to 32) *śāśvata, śāstrada, śīla, koṭara, saumya, subhaga, bhadra-māna, krūra*; (33 to 40) *śrī-dhara, sarva-kāmada, puṣṭida* (a), *kīrtti-nāśaka, śṛṅgāra śrī-vāsa, śrī-śobha, kīrtti-śobhanaka*; (41 to 48) *yuga-śrī-dhara, bahu-lābha, lakṣmī-nivāsa, kupita, udyota, bahu-tejas, sutejas, kalahāvaha*; (49 to 56) *vilāsa, bahu-nivāsa, puṣṭida* (b), *krodha-sannibha, mahānta, mahita*; *duḥkha, kulaccheda*; (57 to 64) *pratāpa-vardhana, divya, bahu-duḥkha, kaṇṭhacchedana, jaṅgama, siṁha-nāda, hastija* and *kaṇṭaka*.

The houses may, yet again, be classified under eight types: *sūrya*, *vāsava*, *vīrya*, *kālākṣa*, *buddhi*, *suvrata*, *prāsāda* and *dvivedha*. Each of these eight has sixteen varieties, and as such, the total number comes to one hundred and twenty-eight.

Apart from these, there is one more type of classification of houses specially meant for kings. It is the king only who is allowed to have a house round on plan, if he so likes.

CONCEPT OF THE TEMPLE

The Sanskrit words *mandira* and *ālaya*, both denoting something like a shelter, specify the temple particularly in Jaina references, where, however, more ancient than these two is the word *āyatana* dating back to the time of Mahāvīra who often used to stay in *Yakṣāyatanas* in the course of his *vihāras*; later it joined the compound word *Jināyatana* and was still later replaced by the words *mandira*, *ālaya*, *geha*, *gṛha*, etc.

The concept behind the temple in Jainism is perhaps nowhere indicated. Essentially dedicated to one of the Tīrthaṅkaras, the temple, if it is taken to be a memorial, may win some logic, but surely not if is taken to be a funeral relic structure.[1] But more logical does it seem to interpret the temple as the symbolic representation not of the Meru but of the *samavasaraṇa* (below, p. 529) or the fascinating auditorium of the Tīrthaṅkara who, as one of those to be bowed before any one of the other Parameṣṭhins,[2] would deliver a sermon only inside the *samavasaraṇa*, whose idol was the first to appear and whose iconic symbol in the form of the *mūla-nāyaka* or main deity must be installed in the temple. Many a temple, whether ancient or modern, has in front the *māna-stambha* which is one of the component parts of the *samavasaraṇa* (below, p. 530). The *samavasaraṇa*, thus once symbolized as an architectural composition, even if a miniature one, lost its chance to be symbolized otherwise. Erroneous will it be to include the *samavasaraṇa*, which is absolutely indigenous to Jainism, amongst the funeral relic structures like *stūpa* or *aiḍūka*, or even the *jārūka* or *jālūka* and ziggurat. *Caitya*, if it at all be referred to in this connexion, would support this contention. Both the words *āyatana* and *caitya* have the same meaning.[3] The *samavasaraṇa* being too complicated to be represented literally

[1] 'It can hardly be doubted that there exists some connection between temples and tombs', A.K. Coomaraswamy, *History of Indian and Indonesian Art*, New York, 1927, p. 47.

[2] *Bhagavatī-ārādhanā*, Sholapur, 1935, p. 46.

[3] *caityam āyatanaṁ tulye*, *Amar-akoṣa*, II, 2, 7.

according to the plan described in the texts, the temple appeared, though with a number of canonical peculiarities, and with majestic dimensions, because of which fact the holy building came to be called more as *āyatana* or *caitya* or so than as *samavasaraṇa*. Mahāvīra often used to stay during his *vihāras* also in the *caityas* which might have been nothing but *āyatanas* or temples, the places ethically prescribed for the ascetics to stay in. The word *caitya* later on or perhaps simultaneously came to have many connotations. It also restrictedly meant an idol housed in a temple and, as such, originated words like *caitya-vihāra, caitya-gṛha, caityālaya*, etc., all of them with the same meaning, namely the temple.

The Jaina temple then, with this very idea behind its origin, went on having a parallel and simultaneous evolution, though with paces up and down, with the temples of co-traditions. Differentiating a Jaina temple from other temples, therefore, requires a thorough scrutiny, unless it is favoured by a clear evidence like epigraphical or literary or at least a traditional record or any aspect of iconography. It is because of this fact, decidedly unlike the case of plastic art, that very few works were composed separately to deal with Jaina architecture.

COMPONENTS AND TYPES OF TEMPLES[1]

A *garta-vivara* or foundation-pit for the *prāsāda* may be excavated down to the layer where rock or water is found. In the centre of such a pit may, under proper rituals, be placed a *kūrma-śilā* or the slab with a tortoise and other things carved on it, and also in the four directions and the four subdirections eight *khura-śilās* or the slabs with an object carved on each of them (fig. XXIX) may, each one, be placed under proper rituals. The pit may then be filled, closely pressed and hardened.

The *pīṭha* or *adhiṣṭhāna*, the plinth, is then to be erected on the *tala* or the ground so prepared (figs. XXX and XXXI). The *pīṭhà* may be a simple one (fig. XXXII, p. 505) or with friezes called *tharas* or *prastara-galas*, one to five in number, on it (fig. XXXIII, p. 506). *Koṇa* or *karṇa*, *pratiratha*, *ratha*, *bhadra* and *mukha-bhadra* are all one type or the other of moulding of the *pīṭha* and hence the parts of the *prāsāda*, whereas *nandī*, *karṇikā*, *pallava*, *tilaka* and *tavaṁga*, all of them also being mouldings of the *pīṭha*, are the decorative elements of the *prāsāda*.

[1] Mainly based on the *Vatthu-sāra-payaraṇa*.

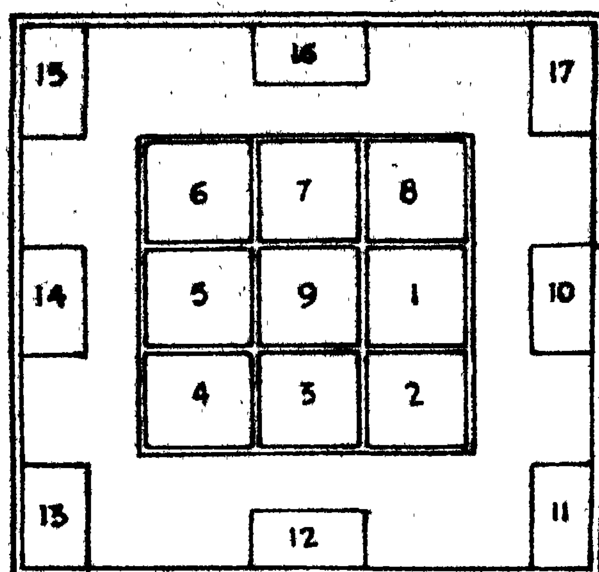


FIG. XXIX. *Kūrma-śilā*. (After Bhagwandas Jain.) 9, tortoise; 7, wave; 8, fish; 1, frog; 2, crocodile; 3, *grāsa*; 4, full vessel: 5, snake: 6, conch; 16, *vajra*; 17, *śakti*; 10, *daṇḍa*; 11, sword; 12, *nāga-pāśa*; 13, flag; 14, *gadā*; 15, *triśūla*

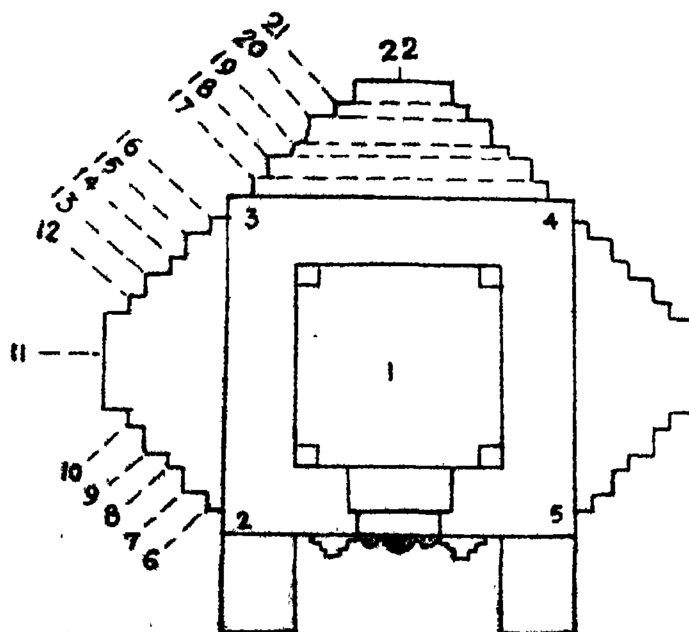


FIG. XXX. *Sama-dala prāsāda*. (After Bhagwandas Jain.) 1, *garbha-gṛha*; 2-5, *karṇa-rekhā*; 6, 8, 10, 12, 14, 16, 17, 19, 21, *nandī*; 7, 15, 18, *pratikarṇa*; 9, 13, 20, *uparatha*; 11, *bhadra-ratha*; 22, *bhadra-rathikā*

The *maṇḍovara* with its thirteen members placed in order is shown in (fig. XXXIV, p. 507). The word *maṇḍovara* seems to be a local one current in western India and a corrupt form of Sanskrit *maṇḍapa-vara* or *maṇḍapa-dhara*. The *maṇḍovara* actually is the *bhitti* or the outer wall supporting the roof which covers the *maṇḍapa* or the *maṇḍapas* in the *prāsāda* (fig. XXXIV, 1). Sūtradhāra Maṇḍana describes four types of *maṇḍovara*, namely the *nāgara*, *meru* (fig. XXXIV, 2), *sāmānya* (fig. XXXIV, 3) and *prakārāntara*.

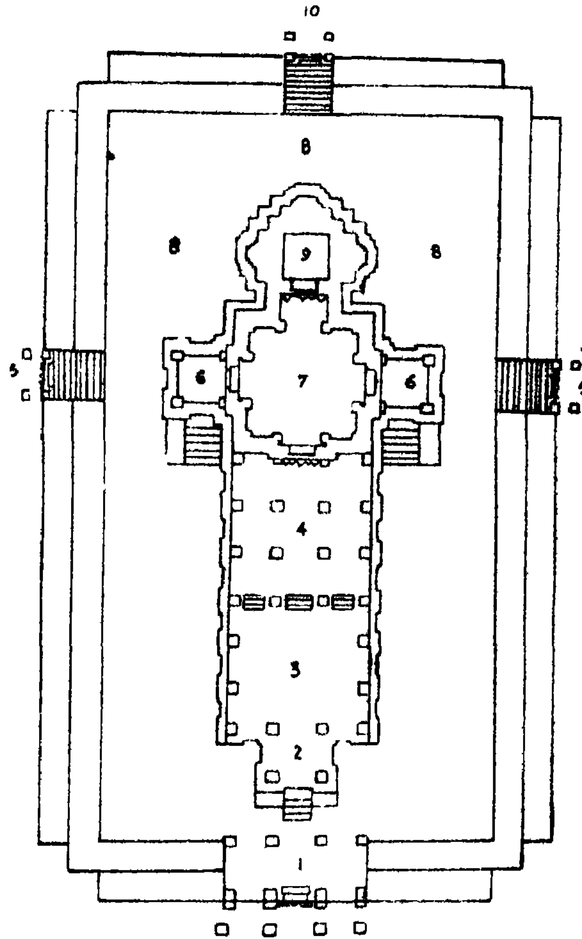


FIG. XXXI. Plan of a temple. (After Bhagwandas Jain.) 1, *balānaka*; 2, *śṛṅgāra-catuṣkī*; 3, *raṅga-maṇḍapa*; 4, *nava-catuṣkī*; 5, *dvāra*; 6, *catuṣkī*; 7, *gūḍha-maṇḍapa*; 8, *jagatī*; 9, *garbha-gṛha*; 10, *dvāra*

The *śikhara* is the spherical roof rising like an inverted cup over a building.[1] Above the dome it comprises the *śikhara*, *śikhā*, *śikhānta* and *śikhāmaṇi* (fig. XXXV), or it can otherwise be divided as *chādya*, *śikhara*,

[1] P.K. Acharya, *Dictionary of Hindu Architecture*, London etc., 1927, p. 588.

āmala-sāra or *āmalaka* (fig. XXXVI, p. 508) and *kalaśa* (fig. XXXVII, p. 508), in which *karṇa-rekhās*, *pratikarṇas* or the *uparathas* and the *uru-śṛṅgas* can also be seen. The *āmalaka* comprises the *gala*, *aṇḍaka*, *candrikā* and *āmala-sārikā*. *Kalaśa* is a term applied generally to the summit of a tower. Its component parts are the *gala*, *aṇḍaka*, *karṇikā* and *bījapūraka*. The *śuka-nāsa* or *śuka-nāsikā*

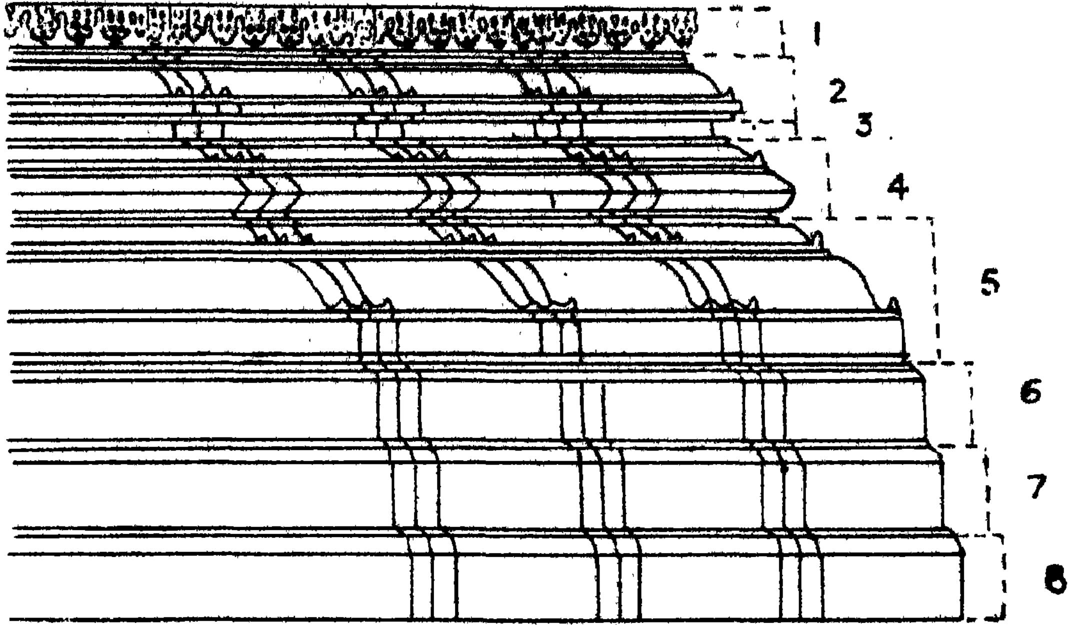


FIG. XXXII. *Pīṭha*. (After Bhagwandas Jain.) 1, *grāsa paṭṭī*; 2, *kevāla*; 3, *antara-patra*; 4, *karṇa*; 5, *jāḍya-kumbha*; 6 to 8, *bhitti*

is a part of the dome, looking like the parrot's beak. The *dhvaja*, the banner or flag with *daṇḍa*, the staff, should be put at the top of the *śikhara* (fig. XXXVIII, p. 508).

The *dvāra*, door, should in width be half its height which may vary from sixteen *aṅgulas* to seven *hastas*. On the door-frame may be carved Tīrthaṅkaras, *pratīhāra*-couple, *madanikās*, etc., at their appropriate places (fig. XXXIX, p. 509). The main entrance of a temple under repair should be neither shifted nor altered.

The *jagatī* is a moulding of the *pīṭha* or base. Or, to define otherwise, all the area covered by the temple as such is *jagatī* (cf. fig. XXXI). It is actually the *jagatī* that proportions the plan of the *prāsāda* or the main sanctuary and all the component parts of the temple. Seen as the surface of the *pīṭha*, the *jagatī* must be walled along with a gate in each direction.

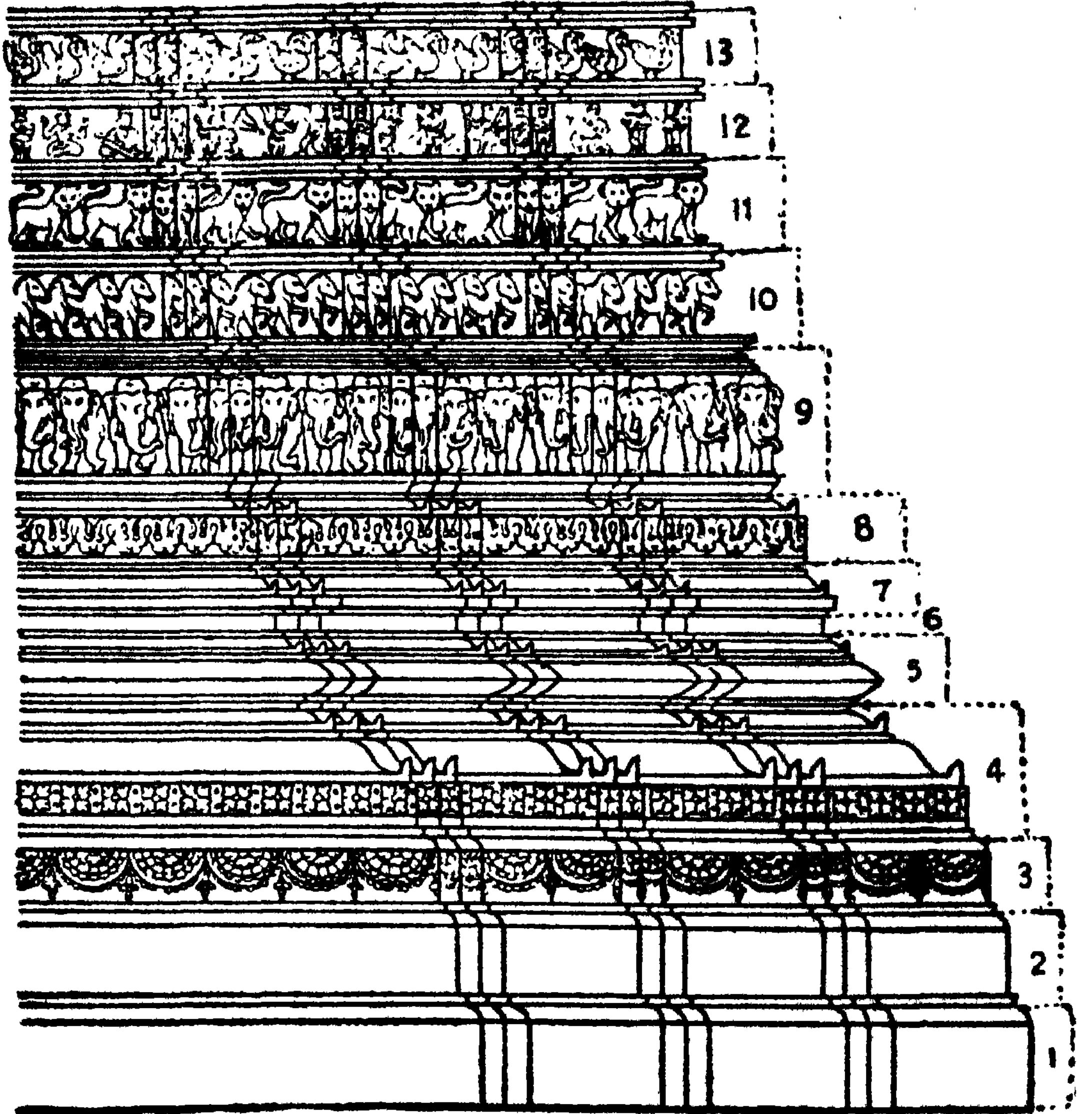
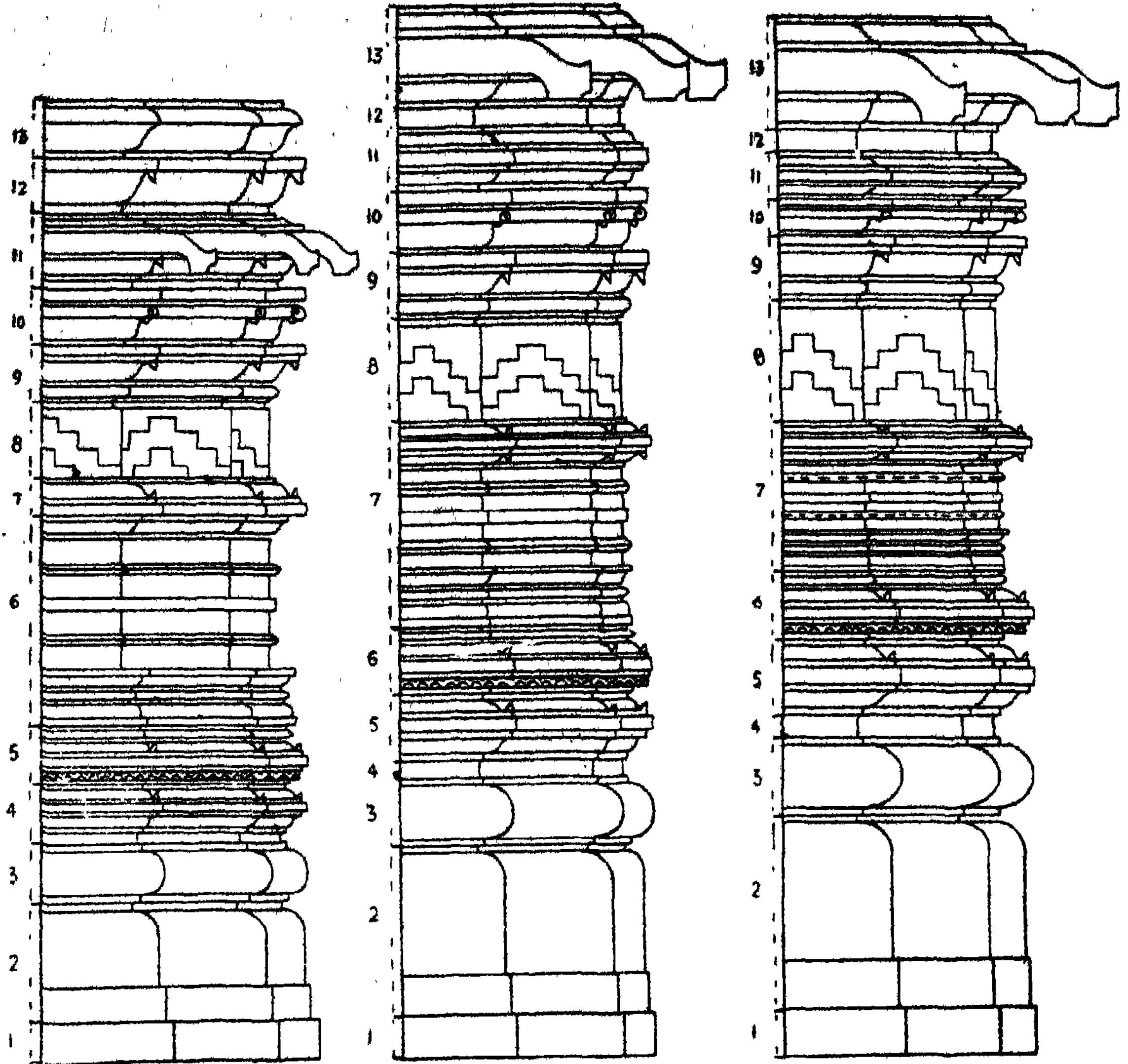


FIG. XXXIII. *Piṭha* with five *staras*. (After Bhagwandas Jain.) 1 to 3, *bhitti*; 4, *jāḍya-kumbha*; 5, *karṇa*; 6, *antara-patra*: 7, *kevāla*; 8, *grāsa-paṭṭī*; 9, *gaja-stara*; 10, *aśva-stara*; 11, *siṁha-stara*; 12, *nara-stara*; 13, *haṁsa-stara*



1 2 3

FIG. XXXIV. Types of *maṇḍovara*. (After Bhagwandas Jain.) 1, *maṇḍovara* of twenty-five divisions; 2, *meru-maṇḍovara*; 3, *sāmānya-maṇḍovara* (1, *khura*, 2, *kumbha*; 3, *kalaśa*; 4, *kevāla*; 5, *mañcī*; 6, *jaṅghā*; 7, *chajjī*; 8, *uru-jaṅghā*; 9, *bharaṇī*; 10, *śirāvaṭī*; 11, *chajjā*; 12, *virāḍu*; 13, *prahāra*)

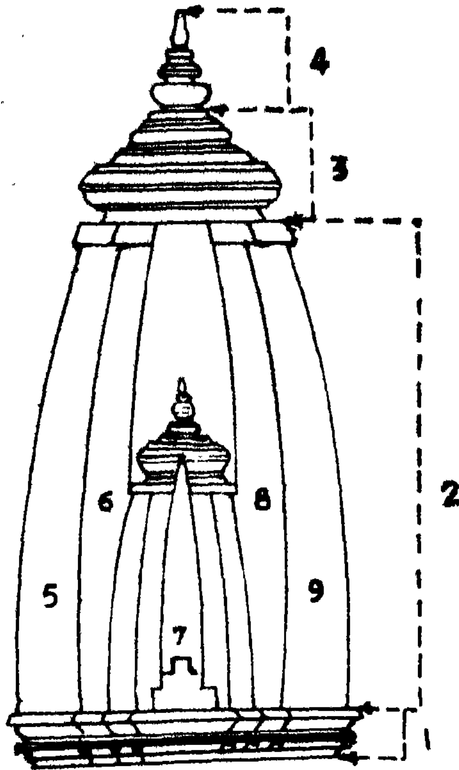


FIG. XXXV. *Śikhara of rekhā-mandira*. (After Bhagwandas Jain.) 1, *chādya*; 2, *śikhara*; 3, *āmala-sāra*; 4, *kalaśa*: 5. and 9, *karṇa-rekha*; 6 and 8, *pratikarṇa uparatha*; 7, *uru-śṛṅga*

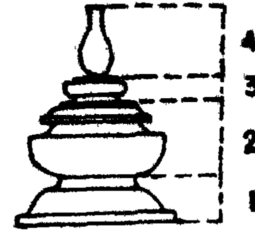


FIG. XXXVII. *Kalaśa* (After Bhagwandas Jain.) 1, *pīṭha* and *gala*; 2. *aṇḍaka*: 3, *karṇikā*; 4, *bījapūraka*

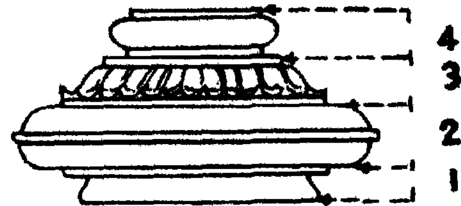


FIG. XXXVI. *Āmala-sāra*. (After Bhagwandas Jain.) 1, *gala*; 2, *aṇḍaka*; 3, *candrikā*; 4, *āmala-sārikā*

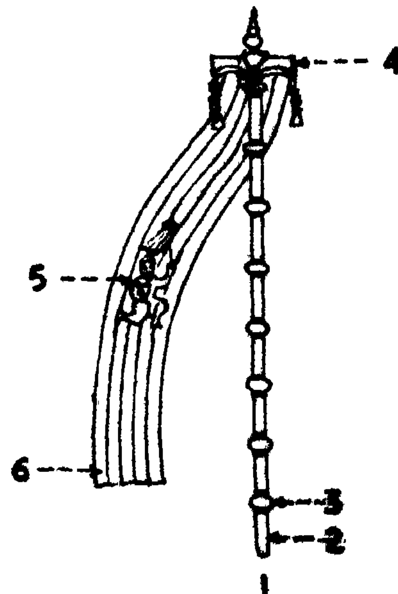


FIG. XXXVIII. *Dhvaja*. (After Bhagwandas Jain.) 1, *daṇḍa*; 2, *parvan*; 3, *granthi*; 4, *dhvaja-mūla*; 5, *dhvaja- puruṣa*; 6, *dhvaja*

The *maṇḍapa*, pavilion, is comprised of the *prāsāda-kamala* or *garbha-gṛha* or the main sanctuary, *gūḍha-maṇḍapa* or the covered pavilion, *trika-maṇḍapa* or the *maṇḍapa* with three passages cut across, *raṅga-maṇḍapa* or the auditorium and *sa-toraṇa balānaka* or the arched platform. The width of the *maṇḍapa* may be 1, 1·5 or 1·75 times that of the main sanctuary. The *stambhas* or the columns may in height be half the diameter of the *maṇḍapa*, but, what seems to be more practicable, a column may generally be four times the base, and the pedestal twice or thrice the base and the entablature equal to or double the base. The course of the *jala-praṇālikās* or the drainage may be towards the left or the south.

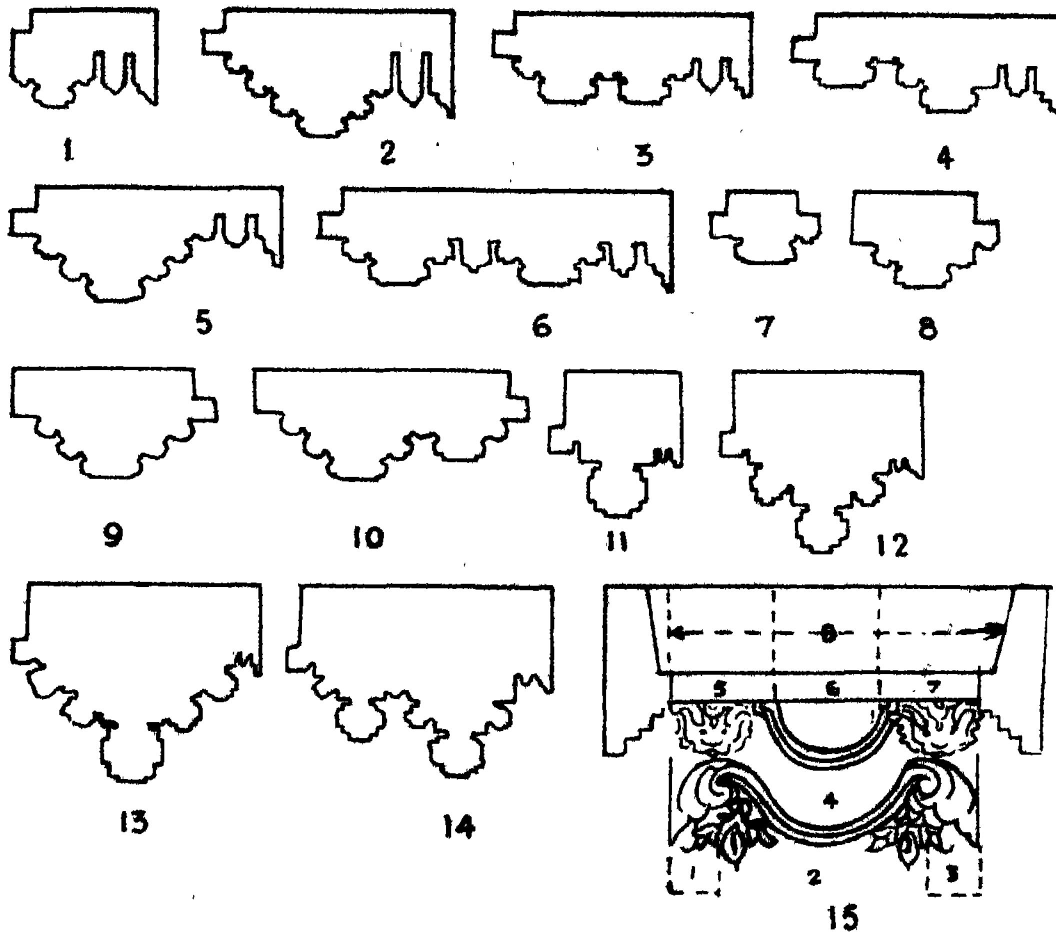


FIG. XXXIX. *Dvāra-śākhās*. (After Bhagwandas Jain.) 1, 7, 11, three *śākhās*; 2, 8, 12, five *śākhās*; 3, 4, 5, 9, 13, seven *śākhās*; 6, 10, 14, nine *śākhās*; 15, *dehalī* of the door (1 and 3, *alaṅkaraṇa*; 2, *śaṅkhāvaṭī*; 4, *ardha-candra*; 5, 7, *grāsa*; 8, *dehalī*)

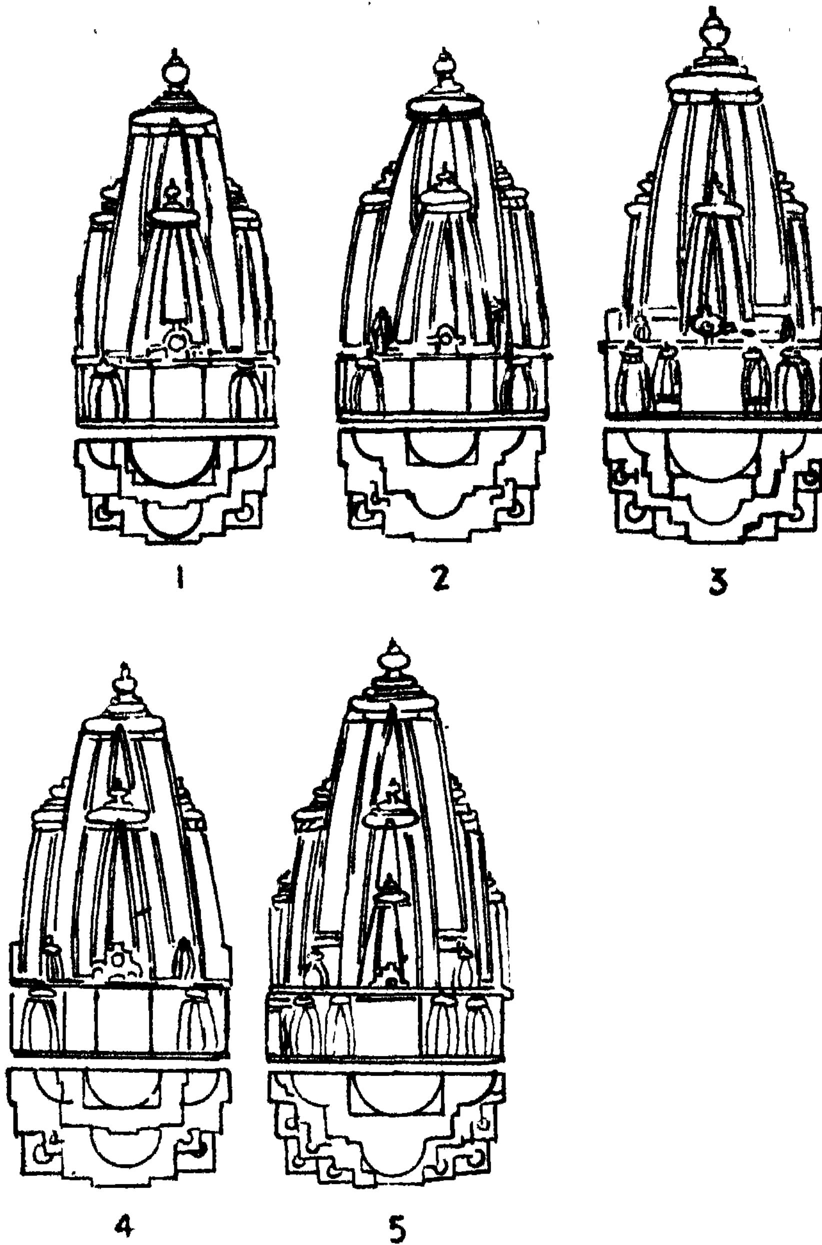


FIG XL. Varieties of *Jina-prāsādas*. (After P.O. Somapura.) 1, *sarvatobhadra*; 2, *nandana*, 3, *nanda-śālin*; 4, *nandīśa*; 5, *mandara*

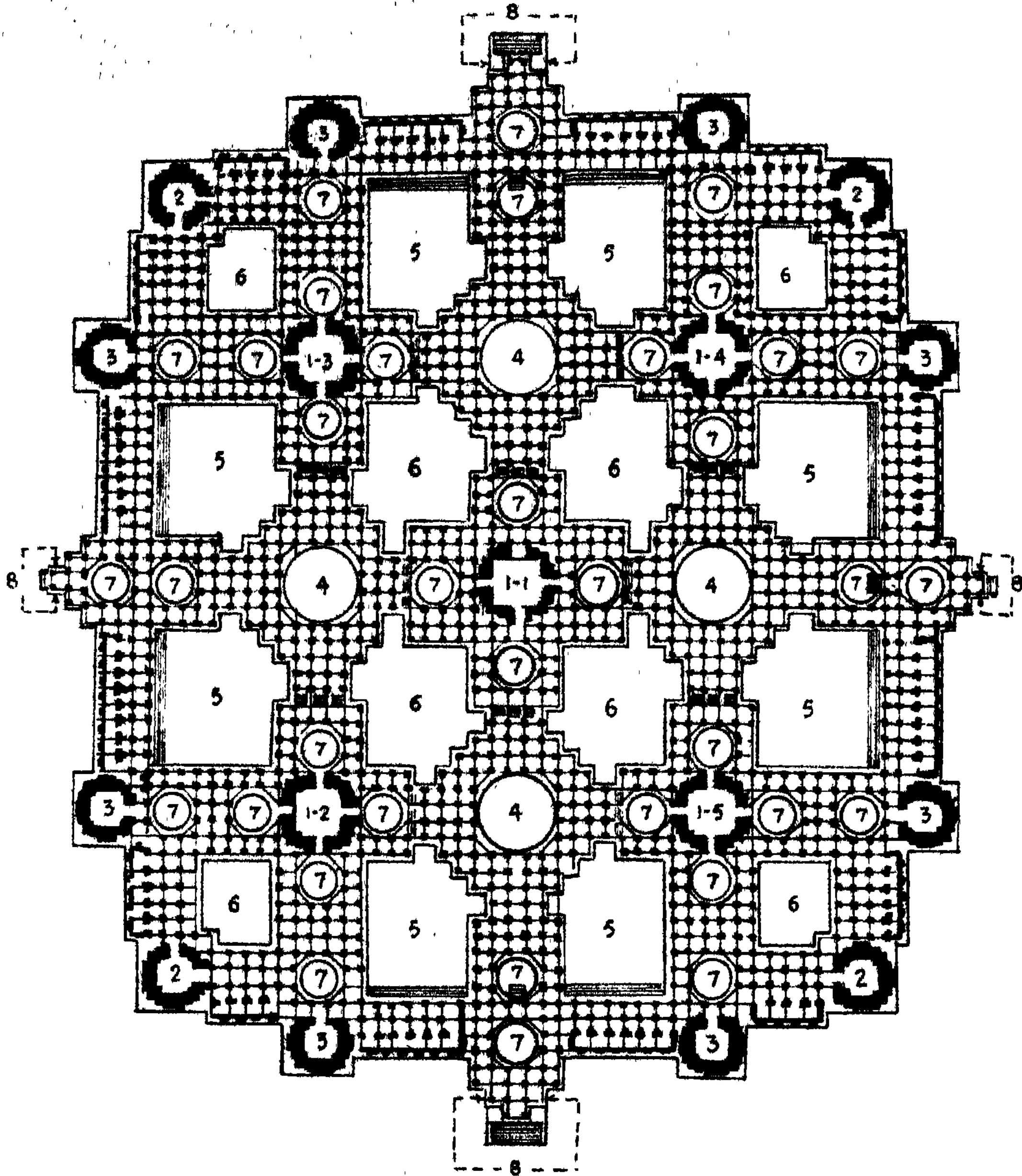


FIG. XLI. *Caturmukha mahā-prāsāda.* (After P.O. Somapura.) 1-1 to 1-5, *caturmukha prāsādas* (1-1, *samavasaraṇa prāsāda*; 1-2, *meru-prāsāda*; 1-3, *Nandīśvara-dvīpa prāsāda*; 1-4, *sahasra-kūṭa prāsāda*; 1-5, *Aṣṭāpada prāsāda*); 2, the five *koṇa prāsādas*; 3, the eight *mahādhara prāsādas*; 4, the four *megha-nāda maṇḍapas*; 5, open *catuṣkas*; 6, *catuṣkas*: 7, thirty-six *maṇḍapas*; 8, *balānakas*

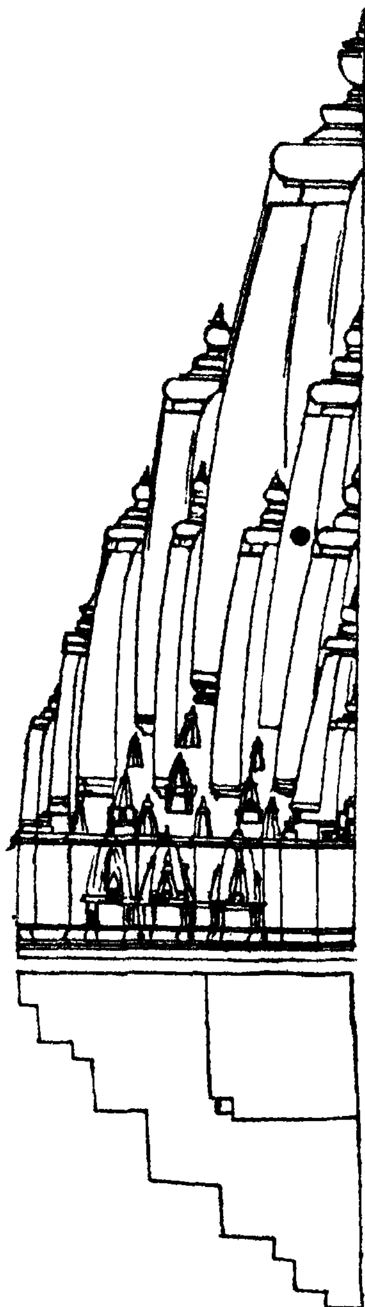


FIG. XLII. *Kamala-bhūṣaṇa prāsāda* dedicated to Ṛṣabhanātha. (After P.O. Somapura.)

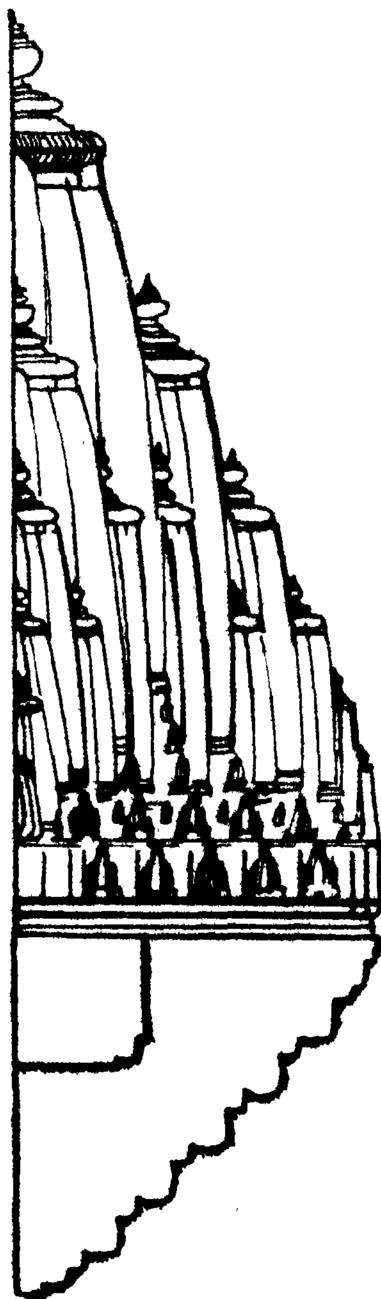


FIG. XILII. *Mahādhara-vīra-vikrama prāsāda* dedicated to Mahāvīra. (After P.O. Somapura.)

Śrī-vijaya, mahā-padma. nandyāvarta, lakṣmī-tilaka, nara-veda, kamala-haṁsa and *kuñjara* are the seven types of *prāsādas* said to be the best for the Jinas. But Viśvakarman speaks of innumerable types of the *prāsādas* (figs. XL, XLI), out of which only twenty-five may here be named : *keśarin, sarvato-bhadra, sunandana, nandi-śālā, nandīśa, mandira, śrī-vatsa, amṛtodbhava, hemavanta, himakūṭa, kailāśa, pṛthvī-jaya, indra-nīla, mahā-nīla, bhū-dhara, ratna-kūṭa, vaiḍūrya, padma-rāga, vajrāṅga, mukuṭojjvala, airāvata, rāja-haṁsa, garuḍa, vṛṣabha* and *meru*. The first of these *prāsādas* has four *aṇḍakas* or cupolas around its *śikhara*, then every next *prāsāda* has more four *aṇḍakas* than the earlier one, the twenty-fifth being with a hundred of *aṇḍakas*,

Viśvakarman in the *Dīpārṇava*[1] describes fifty-two Jina-*prāsādas*, out of which twenty-five are dedicated, one each, to the Tīrthaṅkaras, with Nemi-nātha having two and the rest twenty-seven collectively to all the twenty-four Tīrthaṅkaras. Thus, (1) *kamala-bhūṣana* (fig. XLII), (2) *kāma-dāyaka*, (3) *ratna-koṭi*, (5) *kṣiti-bhūṣaṇa*, (6) *padma-rāga*, (7) *puṣya-danta*, (8) *supārśva*, (10) *śītala*, (12) *ṛtu-rāja*, (13) *śrī-śītala*, (16) *śreyāṁsa*, (19) *vāsu-pūjya*, (21) *vimala*, (23) *ananta*, (24) *dharmada*, (27) *śrī-liṅga*, (29) *kumuda*, (32) *kamala-kanda*, (35) *mahendra*, (38) *māna-santuṣṭi*, (40) *nami-śṛṅga*, (41) *sumati-kīrtti*, (47) *pārśva-vallabha*, and (50) *vīra-vikrama* (fig. XLIII) are each dedicated to one of the Tīrthaṅkaras serially starting with Ṛṣabhanātha; (44) *naimendra* to Neminātha again; (4) *amṛtodbhava*, (9) *śrī-vallabha*, (11) *śrī-candra*, (14) *kīrtti-dāyaka*, (15) *manohara*, (17) *sukula*, (18) *kula-nandana*, (20) *ratna-sañjaya*, (22) *mukti*, (25) *surendra*, (26) *dharma-vṛkṣa*, (28) *kāma-dattaka*, (31) *harṣaṇa*, (33) *śrī-śaila*, (34) *ari-nāśana*, (36) *mānavendra*, (37) *pāpa-nāśana*, (42) *upendra*, (43) *rājendra*, (45) *yati-bhūṣaṇa*, (46) *supuṣya*, (48) *padma-vṛta*, (49) *rūpa-vallabha*, (51) *aṣṭāpada* and (52) *tuṣṭi-puṣṭi* to all the Tīrthaṅkaras; (30) *śakti* to Lakṣmī-devī; and (39) *śrī-bhava* (*gaurava*) to Brahmā, Viṣṇu and Śiva.

DOMESTIC AND PORTABLE TEMPLES

Provision for a *dharma-sthāna* or the temple to be built within a residential house has also been made in the canons. Situated in the north-east corner of the house, the temple, though owned and maintained privately, must be kept open to all. Such temples may follow the general code of temple-architecture. They may be made of wood with an *upapīṭha* and a *pīṭha* or the two bases and other component parts. A column at each corner, a door and a balcony in each direction and at the top a *śikhara* with four smaller

[1] Viśvakarman's *Dīpārṇava*, tr. (in Gujarati) P.O. Somapura, Palitana, pp. 317-18 (pp. 9-10 of the reprint of *Uttara-khaṇḍa*).

ones are the component parts of this type of temple, but a flag on the top is not allowed. Moreover, above all, the expenses incurred must be met out of legitimate earnings. Likewise, a temple made of wood may also be allowed only if it is a miniature, such as a portable one, to be carried along a journey after which it may be preserved in the *ratha-śālā* or in the temple, for further use.

COSMOGRAPHY AND ARCHITECTURE

Literary sources no doubt provide us with a lot of information regarding the canons and symbolism of architecture, but the cosmographical literature is much fuller of such information and various suggestions. A brief sketch of Jaina cosmography would, therefore, be helpful in this context.

Cosmogony has been altogether refuted in Jainism, whereas both cosmology and cosmography occupy a fairly large place in mythological scriptures. The cosmos, eternally existent by nature, is comprised of six types of *dravyas* or the substances categorized as *jīva* (living) and *a-jīva* (non-living). The faculty of knowing and perceiving and the sensations of pleasure and pain, which can inhere only in something and cannot be the function of pure non-entity, must be regarded as states of something which exists, and it is this something which may be called the *jīva* substance. The non-living continuum comprises *dharma* or the medium of motion, *a-dharma*[1] or the medium of rest, *ākāśa* or the space, *pudgala*[2] or the matter and energy and *kāla*[3] or the time.[4]

The cosmos,[5] materially too mathematical and geometrical in the whole as well as in parts, is shaped like a man standing akimbo with the legs spread sidewards (fig. XLIV). The space inside the cosmos is called the *lokākāśa* and outside *a-lokākāśa* wherein the cosmos is supported by three zones of air or the *vāta-valayas*, the inner zone being humid (*tanu*), the middle dense (*ghana*)

[1] *Dharma* and *a-dharma* have in Jaina cosmography been used in a technical sense entirely different from their ordinary meaning.

[2] For an analytical study of this substance, see G.L. Amar, 'Darśana aur vijñāna ke āloka men Pudgala Dravya', *Muni Śrī Hazārīmala Smṛti-grantha* (Hindi), Beawar, 1965, p. 368-88.

[3] The Śvetāmbaras regard this substance as a modification of *jīva* and *a-jīva*, and not as an independent one.

[4] This and the following paragraphs are based on the *Tattvārtha-sūtra with Rāja-vārttikālaṁkāra* (Sanskrit-Hindi), Kashi, 2 parts, 1953-54.

[5] The universe is denoted by the word *loka* in Jainism where the words *viśva* and *brahmāṇḍa*, though virtual synonyms of *loka*, are not much common.

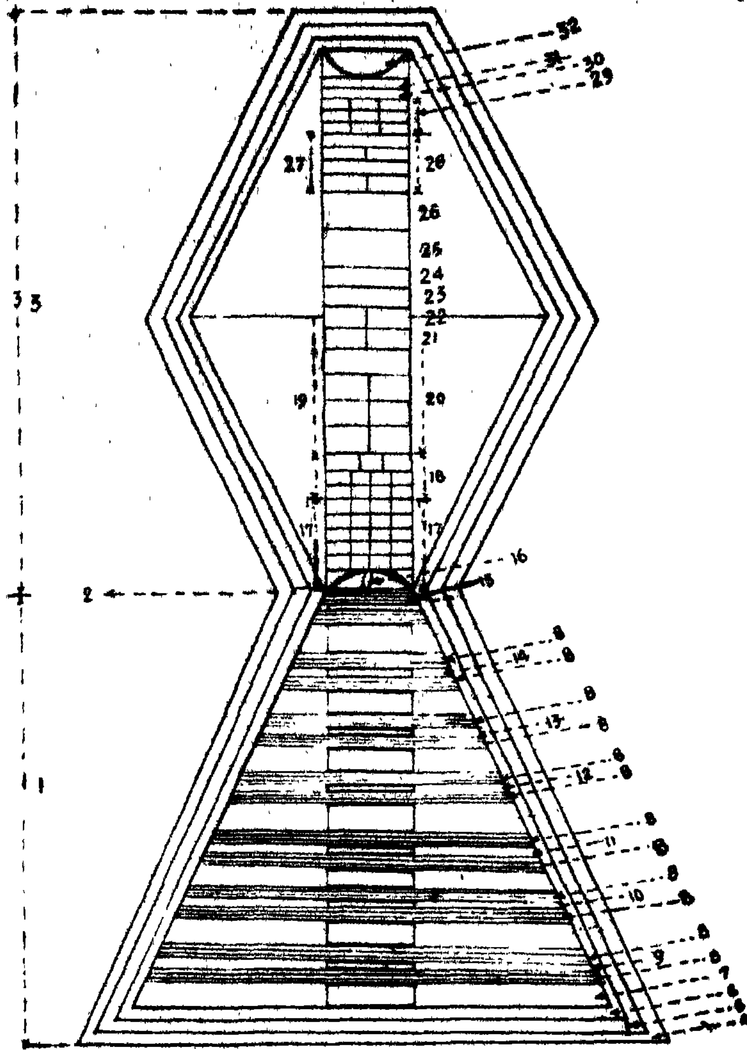


FIG. XLIV. *Triloka*, the cosmos. (After Muktyanand Singh Jain.) 1, *adho-loka*, the lower world; 2, *madhya-loka*, the middle world; 3, *ūrdhva-loka*, the upper world; 4, Ghanodadhi-*vāta-valaya*; 5, Ghana-*vāta-valaya*; 6, Tanu-*vāta-valaya*; 7, *Nigoda*; 8, *vāta-valayas*; 9, seventh hell; 10, sixth hell; 11, fifth hell; 12, fourth hell; 13, third hell; 14, second hell; 15, first hell with three parts; 16, Sudarśana Meru; 17, Saudharma *svarga*; 18, Aiśāna *svarga*; 19, Sānat-kumāra *svarga*; 20, Māhendra *svarga*; 21, Brahman *svarga*; 22, Brahmottara *svarga*; 23, Lāntava *svarga*; 24, Kāpiṣṭha *svarga*; 25, Śukra and Mahāśukra *svargas*; 26, Satāra and Sahasrāra *svargas*; 27, Ānata and Prāṇata *svargas*; 28, Āraṇa and Acyuta *svargas*; 29, nine Graiveyaka *svargas*: 30, nine Anudiśa *svargas*; 31, the five Anuttara *svargas*; 32, Siddha-śilā

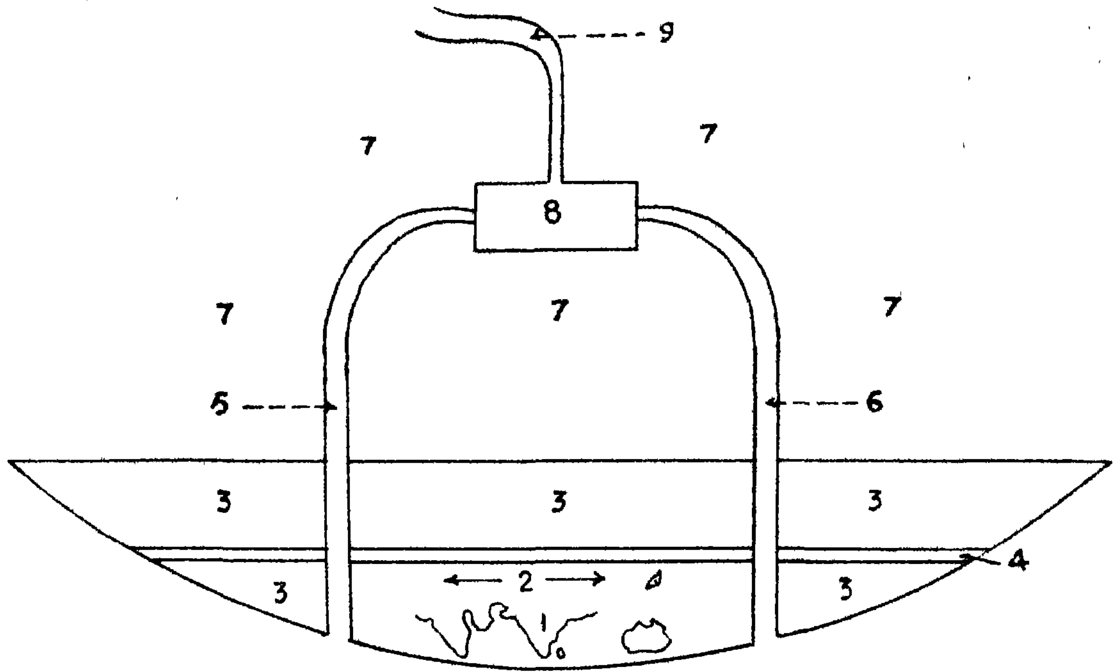


FIG. XLV. Bharata-kṣetra. (After Muktyanand Singh Jain.) 1, part of the eastern hemisphere; 2, Ārya-khaṇḍa; 3, Mleccha-khaṇḍa; 4, Vijayārdha mountain; 6, river Gaṅgā; 5, river Yamunā; 7, Himavat mountain; 8, Padma lake; 9, river Rohitāsyā

and the outer rarefied gases (*ghanodadhi*). The *Siddha-śilā* or the space of the liberated souls is the summit of the cosmos in the form of a bi-meniscus convex lens with its concavity downwards. The portion, thence to the bottom, as broad as the waist-like part of the cosmos, is only inhabitated by *trasa-jīvas* or the mobile beings[1] and is called, therefore, the *trasa-nāli*, measuring 14 *rajjus*[2] in height and 7 in depth as the *loka* itself and 1 *rajju* in width as against the *loka* which measures in general 7 *rajjus*. The cosmos,

[1] The transmigrating souls, within which are not included the Siddhas who are emancipated, are either mobile (*trasa*) or immobile (*sthāvara*). Earth, water, fire, air and plants are immobile beings, all with the only sense of touch. The mobile beings, having a gradual increase in the senses of taste, smell, sight and hearing, may be termed as two-sensed and onwards. The five-sensed ones are all the celestial, human and hellish beings and partly the animals.

[2] Literally a rope, the *rajju* is a linear astrophysical measure, being the distance which a male celestial being flies in six months at the rate of 2,857,152 *yojanas* in one *samaya* or the shortest unit of time, though all this cannot be subjected to any mathematical computations.

which is 343 *rajju* cubes in volume, has in the central 100-*yojana* portion the *manuṣya-loka* accommodating all but the heavenly celestial beings who inhabit the *svarga-loka* above the *manuṣya-loka* and the hellish beings who are distributed in the seven-earth[1] *naraka-loka* below the *manuṣya-loka*.

The central part of the cosmos, i.e. the *manuṣya-loka*, consists of innumerable continents or *dvīpas*, each encircled by an ocean[2] or *samudra*.[3] These are of double the diameter of the preceding ones and are circular in shape.

Jambū, the first *dvīpa*, is the only continent which does not encircle any ocean or continent and is the only one round in shape. One hundred thousand *mahā-yojanas*[4] in diameter, the Jambū has Mount Sumeru[5] at the centre like the navel in the body. This continent has seven regions named Bharata (fig. XLV), Haimavata,[6] Hari, Videha,[7] Ramyaka, Hairaṇyavata and Airāvata[8] divided by six mountains, namely Himavat, Mahā-himavat, Niṣadha, Nīla, Rukmin and Śikharin, all running east to west. Padma, Mahā-padma, Tigiñcha, Keśarin, Mahā-puṇḍarīka and Puṇḍarīka are the lakes situated on the top of these mountains respectively. It is these lakes that accommodate

[1] These earths or the *narakas* are situated one below the other, each surrounded by three kinds of air and space. The word earth is intended to indicate the particular nature of substratum which is solid like the earth. The infernal regions are not like the layers of heavens, which rest without any substratum like the earth.

[2] Jambū, the first continent, is encircled by Lavaṇa ocean which itself is encircled by Dhātakī-khaṇḍa continent, the encircling ocean here being Kāla, which is in turn encircled by the continent Puṣkaravara, which, i.e. the predecessor's name, has been taken by the encircling ocean, as has been done by all the oceans onwards.

[3] The fourth and onward continents are Vāruṇī-vara, Kṣīra-vara, Ghṛta-vara, Kuṇḍala-vara, Śaṅkha-vara, Nandīśvara, Aruṇa-vara, Aruṇābhāsa-vara, Kuṇḍala-vara, Śaṅkha-vara, Rucaka-vara, Bhujaga-vara, Kuśa-vara, Krauñca-vara, etc. And, to begin from the last backwards, the continents are Svayambhū-ramaṇa, Ahīndra-vara, Deva-vara, Yakṣa-vara, Bhūta-vara, Nāga-vara, Vaiḍūrya-vara, Vajra-vara, Suvarṇa-vara, Rūpya-vara, Hiṅgulika-vara, Añjanaka-vara, Śyāma-vara, Sindūra-vara, Haritāla-vara, Manaḥ-śila, etc.

[4] A measure of distance. 24 aṅgulas or finger-tips, each equal to an inch in general, make 1 *hasta* or cubit, 4 *hastas* make a *dhanuṣ* or *cāpa*, literally a bow, 2,000 *dhanuṣes* make 1 *krośa*, which may equal 2 miles, 4 *krośas* make a *yojana* in general, whereas 2,000 *krośas* make the *mahā-yojana*.

[5] For details, see below, page 521.

[6] The names in cosmography may significantly correspond to those in art and architecture.

[7] This region is divided into three parts called Deva-kuru, Uttara-kuru and Videha.

[8] This region, just like Bharata, is divided into six horizontally by a mountain called Vijayārdha and vertically by the two rivers; the division in the outer centre is Ārya-khaṇḍa, whereas the other five are Mleccha-khaṇḍas.

lotus-shaped islands inhabited by celestial families, which respectively are headed by celestial nymphs named Śrī, Hrī, Dhṛti, Kīrtti, Buddhi and Lakṣmī. Across the seven regions flow in pair, with the first flowing eastwards and the next westwards, fourteen great rivers[1] having thousands of tributaries each.

Dhātakī-khaṇḍa, the second continent, is divided into East and West by two mountains running from north to south with the ends touching the high shores of the two oceans Lavaṇa and Kāla. Each of the East and the West divisions has all the arrangement as there is in Jambū, i.e. there are two sets of regions, mountains, Merus, etc. The mountains here run midway between the regions as the spokes in a wheel and the regions are of the shape of open space in the wheel.

Puṣkara-vara, the third, is the only continent divided into two halves by a circular mountain Mānuṣottara running around the continent and called so because human beings are found only up to it. In the inner half, there are, just as in Dhātakī-khaṇḍa, two Bharatas, two Himavats, two Merus, etc., whereas, in the outer half and also in the continents onwards there is no division into regions, etc. All this means that human beings reside only in the two-and-a-half continents in the centre of the middle world and also of the cosmos. This also means that there are five sets, each with seven regions, six mountains, fourteen rivers, one Meru, etc.

It is worth mentioning that the Bharatas, Videhas (excluding the Deva-kuru and Uttara-kuru parts) and Airāvatas, five each, are the Regions of Labour or *karma-bhūmis* where one has to adopt any of the six kinds of occupations to lead his life, whereas the Haimavatas, Haris, Deva-kurus, Uttara-Kurus, Ramyakas and Hairaṇyavatas, five each, are the Regions of Enjoyment or *bhoga-bhūmis* where the objects of enjoyment are provided by the *kalpa-vṛkṣas* or desire-fulfilling trees.

Kṣīra-vara, the fifth ocean, is remarkable for its waters, vesselfuls of which are accustomed to be taken by Indra for the *abhiṣeka* or the ceremonial bath of the baby Tīrthaṅkara, and wherein is deposited the hair of the Tīrthaṅkara after he plucks it out on the occasion of his *dīkṣā* or renunciation. Nandīśvara, the eight (below, p. 524), Kuṇḍala-vara, the tenth, and Rucaka-vara, the thirteenth, are known for their *akṛtrima caityālayas* (below, p. 526)

[1] They are Gaṅgā, Sindhu, Rohita, Rohitāsyā, Harit, Harikāntā, Sītā, Sītodā, Nārī, Narakāntā, Suvarṇa-kūlā, Rūpya-kūlā, Raktā and Raktodā.

or the natural temples. Some continents, including the second, Jambū,[1] have *pātāla-nagarīs* or underground cities inhabited only by the celestial ones.

The celestial beings or Devas are of four orders, namely Bhavana-vāsin[2] or the residential, Vyantara[3] or the peripatetic, Jyotiṣka[4] or the stellar and Vaimānika[5] or the heavenly ones. Of these, the Bhavana-vāsins have their residence in the *manuṣya-loka* and partly in the *naraka-loka*. They have *Jina-caityālayas* as a component part of their mansions, which are *akṛtrima* or natural and *śāśvata* or eternal. The Vyantaras have their dwelling-places in the upper hard part of the first earth beyond the innumerable islands and oceans, but the Rākṣasa class of them resides in the *paṅka-bahula* or muddy part of the same earth. The stellars are characterized by incessant motion around the Merus, whereas outside the Mānuṣottara they are stationary. Out of these, the suns and the moons have *Jina-caityālayas* in their *vimānas*.

The Vaimānikas are the only celestial beings to reside in the upper world called *svarga-loka* which comprises sixteen *kalpa-vimānas*,[6] nine *graiveyaka-vimānas*,[7] nine *anudiśa-vimānas*[8] and five *anuttara-vimānas*,[9] altogether thirty-nine. Most of those residing in the *kalpa-vimānas* and the *graiveyaka-vimānas* and all the rest are, by nature, Jinendra-*bhaktas* or devoted to the Jina.

The one hundred Indras or the chiefs[10] comprise only the celestial kings, except the two, i.e. one of the human beings and one of the animals,

[1] For the detailed study of the second Jambū, see G.L. Amar, 'Dvitīya Jambū-dvīpa', *Anekānta* (Hindi quarterly), XXII, 1, Delhi, 1969, pp. 20-24.

[2] They are of ten classes : Asura, Nāga, Vidyut, Suparṇa, Agni, Vāta, Stanita, Udadhi, Dvīpa and Dik, each with the suffix *kumāra*.

[3] They are of eight classes : Kinnara, Kimpuruṣa, Mahoraga. Gandharva, Yakṣa, Rākṣasa, Bhūta and Piśāca.

[4] They are of five classes : suns, moons, planets, constellations and scattered stars.

[5] Those which make the beings residing in them feel as possessing merit are called *vimānas*, and those who live in the *vimānas* are called Vaimānikas: the word *vimāna* does not mean here a chariot or a car moving in the air or in the sky; it is an absolutely fixed abode, shaped like a *vimāna* as anciently conceived

[6] Saudharma, Aiśāna, Sānat-kumāra, Māhendra, Brahman, Brahmottara, Lāntava, Kāpiṣṭha, Śukra, Māha-śukra, Śatāra, Sahasrāra, Ānata, Prāṇata, Āraṇa and Acyuta.

[7] Sudarśana, Amogha, Subuddha, Payodhara, Subhadra, Suviśāla, Sumanas, Saumanasa and Priyaṅkara.

[8] Lakṣmī, Lakṣmī-mālikā, Vairevaka, Rocanaka, Soma, Soma-rūpya Aṅka, Palyaṅka and Āditya.

[9] Vijaya, Vaijayanta, Jayanta, Aparājita and Sarvārtha-siddhi.

[10] The one hundred Indras are enumerated as : *Bhavaṇālaya-cālīsā Vyantara-devāṇa hoṁti battīsā|Kappāmara-caubīsā Caṁdo Sūro ṇaro tiriyo.*

namely the lion. The Yakṣas, Yakṣīs, Śāsana-devas, Śāsana-devīs, Dik-pālas, Kṣetra-pālas, Bhairavas, Vidyā-devīs, Sarasvatī, Lakṣmī, Gaṅgā, Yamunā, *apsarases, dundubhi-vādaka, cāmara-dhārins, cāmara-dhāriṇīs,* etc., all being the celestial ones, and the human figures like Vidyādharas, Bhaktas, etc., can be seen depicted as attendants to the Tīrthaṅkaras or in various parts of the temple.

SYMBOLIC TEMPLES

The temple in itself is a symbol, though in a general sense. In particular the temple can be seen in various architectural formations like those of Nandīśvara-dvīpa, Aṣṭāpada (fig. XLVI), etc., but some of the formations are only described in the canons and are nowhere physically represented.

Some of the formations like *stūpa, caitya-vāsa, niṣīdhikā,* etc., may or may not be taken directly into the category of temples as such, but, after all,

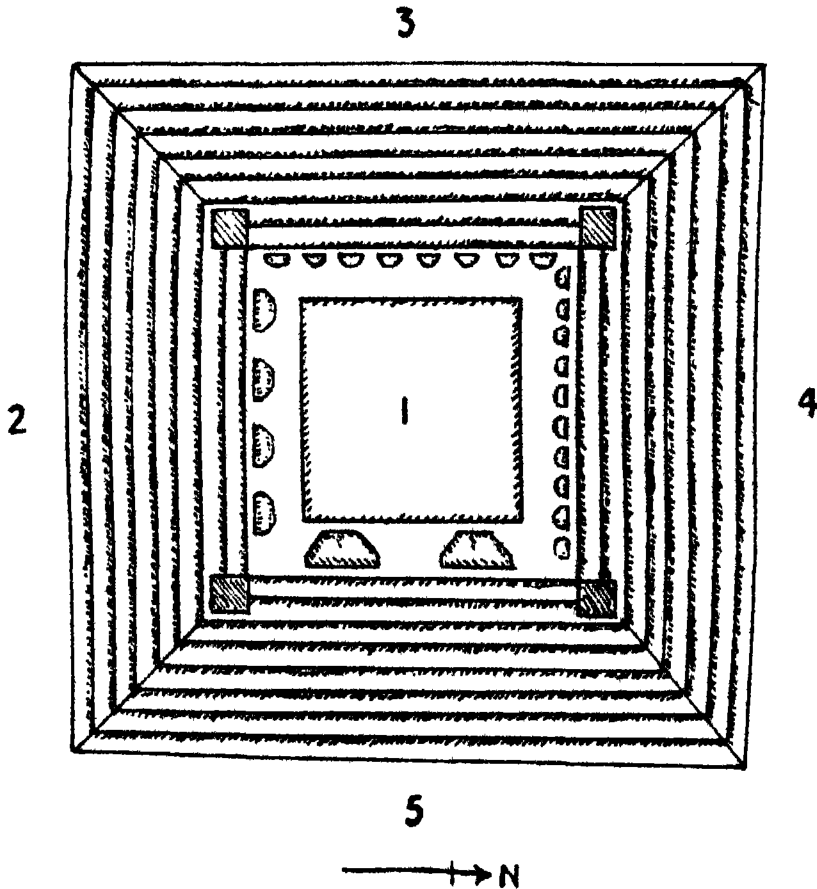


FIG. XLVI. Aṣṭāpada. (After P.O. Somapura.) 1, sanctuary; 2 to 5, eight steps

being the places of worship they could be dealt with under the present heading.

CATURVIMŚATI-JINĀLAYA

The *caturvimśati-Jinālaya* is a set of twenty-four *deva-kulikās* or *deva-koṣṭhas* (fig. XLI, p. 511), literally the small sanctuaries, each with a Tīrthaṅkara serially installed in it, starting from the southern jamb of the eastern gate and ending with the same jamb of the western gate, so as to form three rows of eight each, the central one facing the main sanctuary in the temple. The Tīrthaṅkara, whoever he is in the main sanctuary, would not be repeated but be replaced by Sarasvatī, the goddess of learning.

This type of temples has been very popular right from the medieval period to this day, though the arrangement of the small sanctuaries can be seen varying on plan. The *caturvimśati-paṭa* or a panel depicting the twenty-four Tīrthaṅkaras may be taken to be a miniature *caturvimśati-Jinālaya*, which can be seen also in the rock-cut form.

THE MERUS

There are five Merus, named Sudarśana, situated in the centre of the Jambū continent, Vijaya in the east and Acala in the west of Dhātakī-khaṇḍa and Mandara in the east and Vidyun-mālin in the west of the inner half of the Puṣkara-vara. All the five are situated one each in the Videha-kṣetras and have one and the same characteristics, except slight differences in height, the one in the Jambū being the highest and as such called Sumeru instead of Meru.

The Sudarśana, being 1,000 *yojanas* under and 95,000 *yojanas* above the ground level, touches the upper level of the lower world and lower level of the upper world. Its diameter decreases from 10,090 *yojanas* and the eleventh of a *yojana* at the lowermost level to 10,000 *yojanas* at the ground level where it is encircled here by the Bhadra-śāla forest. Therefrom at the height of 500 *yojanas* it again decreases by 500 *yojanas* to make the Sumeru encircled here by the Nandana forest. Then at the height of 60,500 *yojanas* the decrease again is the same and the encircling forest here is Saumanasa. Thence at the height of 36,000 the decrease is of 494 *yojanas*, where the encircling forest is Pāṇḍuka, and, whereform rises the 40-*yojana cūlikā* or

crest with the diameter of 4 *yojanas* at the top. Full of jewels called *haritāla*, *vaiḍūrya, sarva-ratna, vajra, padma* and *padma-rāga*, the circumference of the Meru changes successively at the height of every 16,500 *yojanas*. At the bottom the Meru has four Vakṣāra-giris in the subdirections. Shaped like *gaja-danta* or the tusk of an elephant, these mountains touch the larger ones called Mahā-śaila, Nīlādri, Niṣadha-parvata and Nandana-śaila.

Each of the four forests has four *caityālayas*, each one in the four directions; a Meru, thus, has sixteen, and the five Merus eighty *caityālayas* all being *akṛtrima* or natural as well as *śāśvata* or eternal, as are the Merus themselves. The Bhadra-śāla forest has five divisions called Bhadra-śāla, Mānuṣottara, Deva-ramaṇa, Nāga-ramaṇa and Bhūta-ramaṇa, whereas the Nandana, the Saumanasa and the Pāṇḍuka have only two each.

The Pāṇḍuka forest is encircled by an edge-railing embellished with flags and flanked by multistoreyed mansions. Having jewelled *gopura* structures, the railing is 2 *krośas* in height and 500 *dhanuṣes* in width. The forests of Pāṇḍuka are full of various trees, animals and excursionist couples of Vidyādharas and celestial ones. They have in the four directions crescentic slabs, each one 100 *yojanas* in length, 50 *yojanas* in width and 8 *yojanas* in height. The one in the north, called Pāṇḍuka-śilā, placed north-south in length and made of gold, is otherwise said by Saggāyaṇī[1] to be 4 *yojanas* in height, 500 *yojanas* in length and half the length in width. At the centre of this slab is placed a resplendent *siṁhāsana* flanked by a *bhadrāsana* on either side, all the three *āsanas* or seats being furnished with the auspicious equipments like white parasol, flywhisk, etc. It is this Pāṇḍuka-śilā where on the *siṁhāsana* the baby Tīrthankara from the Bharata region is given *abhiṣeka* or the lustral bath by the Indras—Saudharma and Aiśāna seated on the *bhadrāsanas* respectively in the south and north. Placed in the *āgneya* subdirection with east-west length and made of silver, the Pāṇḍu-kambala-śilā is occupied by the baby Tīrthaṅkara from the Apara-videha Region. Made of gold, the Rakta-śilā is placed in the *nairṛtya* with north-south length, whereas the blood-red Rakta-kambala-śilā is placed in the *vāyavya* with east-west length, both having the baby Tīrthaṅkaras respectively from the regions called Airāvata and Pūrva-videha. In the east of the Pāṇḍuka forest near the *cūlikā* there is a 30-*krośa* circular *prāsāda* facing the east. Lohita, this *prāsāda*, is well-furnished and has in its central part a pleasure-mountain or *krīḍā-śaila*. The Lohita is occupied by Soma, the Loka-pāla guarding the eastern horizon. Likewise are the *prāsādas* named Añjana in the south,

[1] *Tiloya-paṇṇatti*, IV, 18 21.

Hāridra in the west and Pāṇḍuka in the north, respectively inhabited by Yama, Varuṇa and Kubera, the Loka-pālas guarding the respective horizons each. The Pāṇḍuka forest also has in each direction four *Jinendra-prāsādas*, each 100 *krośas* long and 75 *krośas* high.

The Saumanasa forest, 36,000 *yojanas* downwards from the Pāṇḍuka forest, is the third from the bottom. This forest, 500 *yojanas* in width, is provided with the great railing, etc. Here are four *prāsādas* named Vajra, Vajra-prabha, Suvarṇa and Svarṇa-prabha, which are of the dimensions double that of the *prāsādas* in the Pāṇḍuka forest and are occupied by the same Loka-pālas respectively. In this forest in the subdirections there are sixteen *puṣkariṇīs* or lotus-pools, each accommodating in the centre a *vihāra-prāsāda* or mansion for recreation. A *vihāra-prāsāda*, 125 *krośas* in height and half that in width, has in the centre a grand *siṁhāsana* for Saudharma Indra or the lord of the heavenly celestial ones, which is flanked by other *siṁhāsanas*, four for the Loka-pālas, one for the Pratīndra, eight for the *agra-mahiṣīs* or the chief consorts of Indra, thirty-two thousand for the *pravaras* or the elder ones, eighty-four hundred thousand for the *sāmānikas* or those equal in status but not in authority, twelve hundred thousand for the *pāriṣadas* or courtiers, fourteen hundred thousand for the *madhyama-pāriṣadas* or courtiers of the second rank, sixteen hundred thousand for the *bāhya-pāriṣadas* or courtiers from outside, thirty-three for the *trāyastriṁśas* or ministers, six for the *mahattaras* or chamberlains, one for the *mahattarī* or lady chamberlain and eighty-four thousand for the *aṅga-rakṣakas* or body-guards. The sixteen lotus-ponds are named as Utpala-gulmā, Nalinā, Utpalā and Utpalotpalā in the *āgneya*, Bhṛṅgā, Bhṛṅga-nibhā, Kajjalā and Kajjala-prabhā in the *nairṛtya*, Śri-bhadrā, Srī-kāntā, Śri-mahitā and Śri-nilayā in the *vāyavya* and Nalinā, Nalina-gulmā, Kumudā and Kumuda-prabhā in the *aiśāna*. This forest also has four *Jinendra-prāsādas* like those in the Pāṇḍuka forest. Here each direction and subdirection have a *kūṭa* or peak, one 100 *yojanas* high and the same in width at the bottom. On these *kūṭas* reside respectively the eight Kanyā-kumārīs named Meghaṅkarā, Meghavatī, Sumeghā, Meghamālinī, Toyandharā, Vicitrā, Puṣpamālā and Aninditā.

The Nandana forest is again of the same characteristics in general, except that the dimensions are double those in the Saumanasa forest. The Bhadra-śāla forest also resembles those situated upwards. The dimensions here are four times those in the Pāṇḍuka forest.

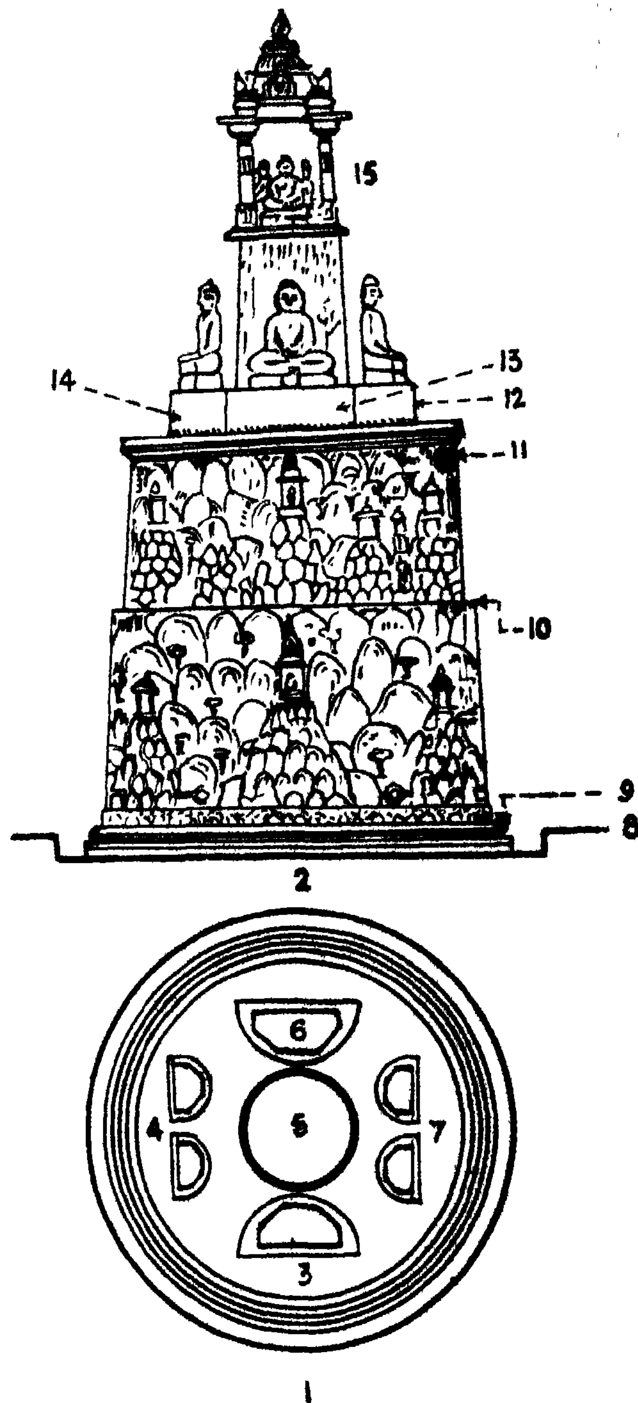


FIG. XLVII. The Meru. (After P.O. Somapura.) 1, plan of the Meru : 3, 4, 6, and 7, four *siṁha-pīṭhas* called *siddha-śilās*; 5, eternal *Jina-caityas* or the four-fold image of Tīrthaṅkara on the *cūlikā*; 2, side-elevation of the Meru; 8, Bhadraśāla forest; 9, Nandana forest; 10, Saumanasa forest; 11, Pāṇḍuka forest; 12 to 14, *pīṭhas* of the Tīrthaṅkara; 15, as 5 above

Depiction of Meru was perhaps nowhere done in architecture, but occurs in plastic art[1] and painting. It is actually the *caityālayas* and the Pāṇḍuka forest with the four *śilās* which make the Meru significant.

The word Meru may mean here a mountain (fig. XLVII), but in most of the canons of achitecture it is described as a type of *prāsāda,* mostly multi-storeyed.[2] According to the *Bṛhat-saṁhitā* (LVI, 20)[3] a type of hexagonal buildings has twelve storeys, variegated windows and four entrances and is 52 cubits wide and of forty-five kinds. There are some Jaina records, both epigraphical and literary, which mention temples having been made and called after the Meru,[4] but no traces of this particular type of building have as yet been seen. Again, Bühler suggests that the suffix *mer* seen in the nomenclature of quite a few cities in Rajasthan, e.g. Ajmer, Jaisalmer, Barmer, etc., represents the *meru*-type of *prāsāda,* i.e. the Jaina temple which might have been built by someone whose name prefixed to *meru* gave the name to the concerned city. The suggestion is plausible, but the suffix may have come from *maru,* 'desert'.

NANDĪŚVARA-DVĪPA

Nandīśvara-dvīpa (above, p. 518), the eighth[5] continent in the middle world, is the most significant out of the innumerable continents except the two-and-a-half ones. Just in the middle of the two rims of the circular continent are mountains,[6] black in colour, therefore called Añjanas, named Devaramaṇa in the east, Nityodyota in the south, Svayamprabha in the west and Ramaṇiya in the north. Each of the Añjanas has again in each direction a square lake which accommodates a mountain called Dadhi-mukha. White as curd and circular in shape, it has on its top *taṭa-vedīs* or edge-railings and parks. In each of the two outer corners of the four lakes is a golden circular mountain called Ratikara. That is, there are four Añjanas, sixteen

[1] U.P. Shah, *Studies in Jaina Art,* Banaras, 1955, pp. 117-18. He incorrectly names one Meru as *pañca-meru* in fig. 78, as he does also in the text.

[2] Acharya, *op. cit.,* pp. 512-15.

[3] *Journal of Royal Asiatic Society of Bengal,* New Series, VI, p. 318.

[4] G. Bühler in *Indian Antiquary,* XXIV, p. 164. In addition to many examples given by Bühler may be mentioned *Jaya-meru-Śrī-Karaṇa-maṅgalam,* E. Hultzsch, 'Inscriptions of Rājarāja I', no. 50, *South Indian Inscriptions,* III, p. 103.

[5] Not the last, as U.P. Shah says, *op. cit.,* p. 118.

[6] The *Nandīśvara-kalpa* in the *Vividha-tīrtha-kalpa* of Jinaprabha-Sūri, Santiniketan, 1934, pp. 48-49, slightly differs in naming the mountains, etc.

Dadhi-mukhas and thirty-two Rati-karas, together numbering fifty-two. Each lake has its name : Nandā, Nandāvatī, Nandottarā and Nandi-ghoṣā in the east; Arajā, Virajā, Aśokā and Aparājitā in the south; Vijayā, Vaijayantī, Jayantī and Aparājitā in the west; and Ramyā, Ramānujā, Suprabhā and Sarvatobhadrā in the north.

Each of the lakes in each direction has a forest respectively of *aśoka* or Jonesia Asoka Roxb, *saptacchada* (*saptaparṇa*) or Alstonia Scholaris, *campaka* or Michelia Campaka and *āmra* (*cūta*) or Manglifera indica. The forests make a total of sixty-four. Peripatetic or the Vyantara-Devas with their families reside in the sixty-four *prāsādas* or abodes which are situated one each in the central part of the forest. The *prāsādas* are square on plan and twice the length in height.

On the top of the fifty-two mountains are, one each, the *dvāpañcāśat akṛtrima-caityālayas.*[1] Each of these natural temples is 100 *yojanas* in length, half as wide and 70 *yojanas* high and has a door in each direction. Within the temples are *maṇi-pīṭhakas* or jewelled platforms, 16 *yojanas* in length and width and 8 *yojanas* in height. On the platforms are *devacchandakas* or the diases of jewel with their length and width exceeding those of the platforms. On the diases are placed one hundred and eight eternal images of the Tīrthaṅkaras seated in *paryaṅka*-posture. Made of jewels, the images are flanked each by two Nāgas, two Yakṣas, two Bhūtas, two pitcher-carriers and an umbrella-bearer. On the diases are also incense-burners, wreaths, bells, the eight *maṅgala-dravyas* or auspicious symbols, banners, festoons, baskets, boxes and seats as well as sixteen ornaments as full pitchers, etc. There are *mukha-maṇḍapas* or entrance-porches, *prekṣā-maṇḍapas* or theatre-pavilions, *akṣa-vāṭakas* or arenas, *maṇi-pīṭhakas, stūpas,* statues, *caitya*-trees, Indra-*dhvajas* and lotus-lakes in succession.

In the fifty-two *caityālayas* assemble numerous Devas to celebrate the eight-day function or *āṣṭāhnika-parvan* thrice a year; the custom even today prevails amongst the Jainas. This function falls on the last eight days of bright fortnight of the months Āṣāḍha, Kārttika and Phālguna. The *Nāndīśvara-paṅkti-vrata*, referred to in the *Bṛhat-Jaina-śabdārṇava,*[2] seems to be the same

[1] The number is fifty-two only and not more, as Shah suspects. His 'Central mountain', which also has 'Śāśvata-Jinālayas on it,' is nothing but the Añjana without the inclusion of which the total cannot come to fifty-two. The early texts referred to by him in this context also do not support his suspicion. See Shah, *op. cit.*, p. 120.

[2] *Bṛhat-Jaina-Śabdārṇava*, II, Surat, 1134, p. 512.

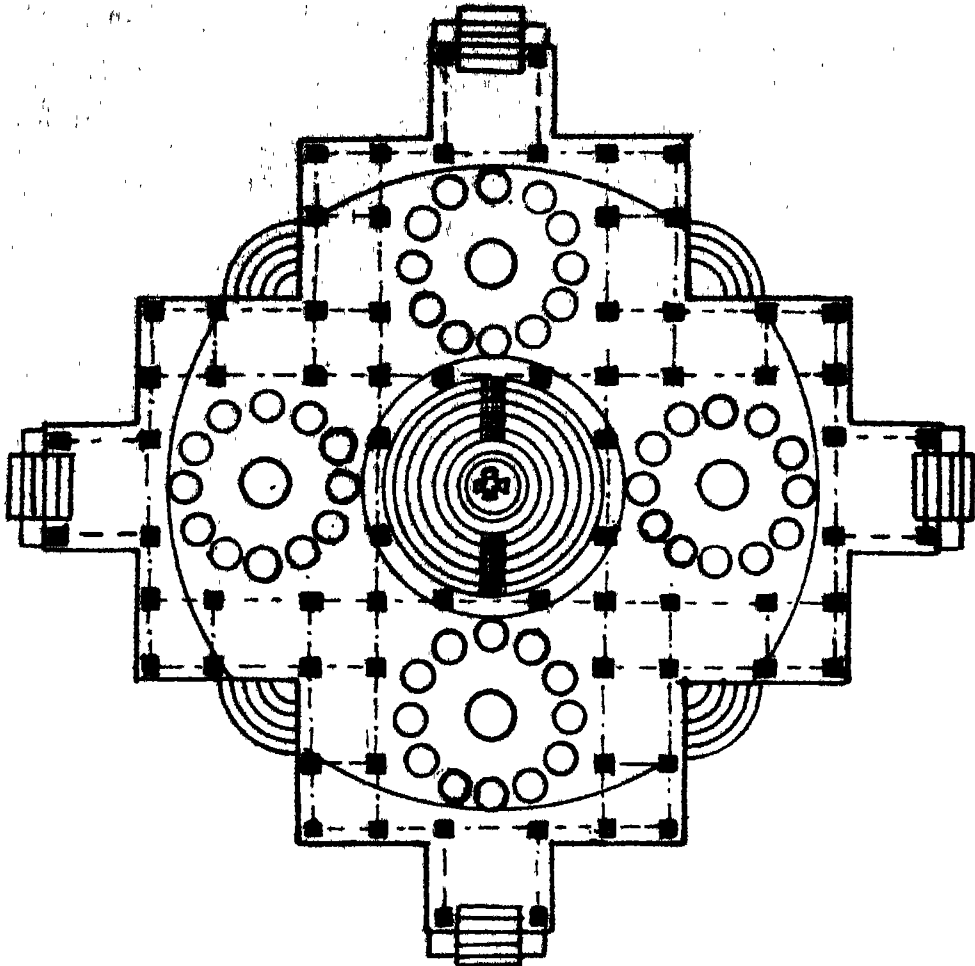


FIG. XLVIII. Nandīśvara-dvīpa-*prāsāda*. (After P.O. Somapura.)

as the eight-day function falling thrice a year. A similar *Nandīśvara-tapas* practised by the Śvetāmbaras along with *pūjā* of the *Nandīśvara-paṭa* is referred to in the *Pravacana-sāroddhāra*.[1]

Ṭhakkura Pheru does make a provision for the *dvāpañcāśat Jinālaya* type of temple which is a set of fifty-two small sanctuaries (fig. XLVIII) including of course the main one which would find its place in the centre (fig. XLIX), with seventeen each on its both the sides and eight on the front and nine in the back sides. This number, fifty-two, resembles that of the *Jinālayas* in the Nandīśvara which has, unlike this one, its own design according to cosmography and likewise to the architectural tradition, but

[1] Special reference to the commentary by Siddhasena-gaṇi, Bombay, 1952, *gāthā* 1915.

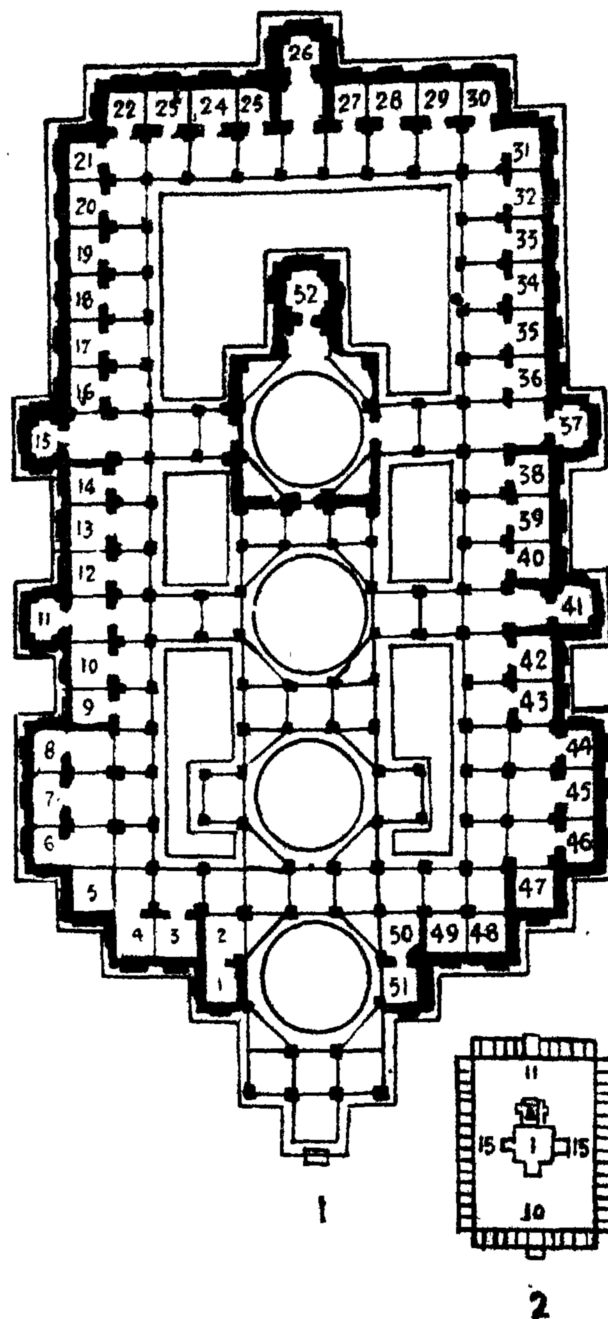


FIG. XLIX. Variants of Nandiśvara-dvīpa-*prāsāda*. (After P.O. Somapura.) 1, distribution of fifty-two sanctuaries; 2, simplified presentation of the fifty-two sanctuaries

there is no other go but to conclude that this type of temple is a simplified form of the Nandīśvara-dvīpa type of temple.

Nandi-śāla and Nandīśa, along the twenty-five types (above, p. 513), suggest an architectural representation of this type of temple, though, with no description available, it hardly serves any purpose. Also (above, p. 513) are listed fifty-two Jina-*prāsādas* which may be taken to be the ones in the Nandīśvara-dvīpa; then only could be known the names with a few details of these *caityālayas*.

Nandīśvara-dvīpa has various representations in art by way of models in stone[1] or bronze, mosaic work and painting, but in architecture as such it seems to have taken shape only in the last century when two temples of this type were built on the Satrunjaya hill in Gujarat.[2] These are interesting as they have, in addition to the fifty-two, one more sanctum in the centre to represent the Satrunjaya hill. Recently has been built up by the Digambaras a large Nandīśvara-dvīpa *Jinālaya* at Madhuban near Parasnath hill in Bihar. So far as the miniature representations are concerned, the Digambaras put fifty-two small figures of the Tīrthaṅkaras on a four-tiered *vedī* or platform or in a miniature shrine, both the types being four-faced, whereas the Śvetāmbaras represent miniature shrines in four groups of thirteen each, carved in relief on a stone plaque or in metal and arranged in different artistic ways.

The samavasaraṇa

The Tīrthaṅkara[3] would lay a sermon only inside the *samavasaraṇa* or an auditorium fascinatingly planned by Kubera under the orders of the Indra of Saudharma Heaven. The *samavasaraṇa* must vanish with the Tīrthaṅkara shifting to another place, where a fresh *samavasaraṇa* would be built up. The structure, better called a vast park-*cum*-auditorium, is circular like the solar disc and spreads over 12 *yojanas*.[4]

[1] T.N. Ramachandran refers to a miniature Nandīśvara-dvīpa in stone, which is shaped like a *vimāna* superimposed on a square base, and has for each side an arched niche. The finial surmounts the whole giving it the dignified appearance of a *Jina-prāsāda*. See *Tiruparuttikunram and its Temple*, Madras 1934, p. 181, plate XXI, fig. 4.

[2] J. Fergusson, *History of Indian and Eastern Architecture* (revised edition), Delhi, 1967, II, pp. 29-30, fig. 279. A full description of the temples is given there.

[3] The Tīrthaṅkaras must be born only in the *karma-bhūmis* and not in the *bhoga-bhūmis*.

[4] The spread goes on reducing gradually in the case of every succeeding Tīrthaṅkara, except in the Videhas.

Its lofty plinth is reached by circular flights of two thousand steps, each step 1 cubit high. On reaching the top one would find wide avenues with railings on both the sides. All the four avenues start with each point, cross the ground of blue gems and lead towards the centre. The railings are made of crystal and provided with doorways, above which arches and flags and festoons produce a pleasing effect.

Then comes the compound-wall called *dhūli-śāla*, with four gates, Vijaya, Vaijayanta, Jayanta and Aparājita, one each in the four directions; they are three-storeyed structures, adorned with the auspicious symbols, the nine jewels and large effigies carrying incense-burners. The gates have the *makara-toraṇa* at the exterior and *ratna-toraṇa* at the interior; at the middle of each side is a theatre-hall; the Devas or celestial ones holding rods of jewel guard the gates.

Enclosed by the *dhūli-śāla* compound is the region called *caitya-prāsāda-bhūmi*, 1 *krośa* by five-sixths of a *krośa* in dimensions. This is the wide band that lies between the first circle and consists of palaces between the first circle and the railing on the inner side. The *caitya-prāsāda-bhūmi*, attributive of its name, consists of palaces with a *Jinālaya* placed between every fifth of them. The four avenues continue here too and are flanked by theatres and dancing-halls. At each of the four places where the avenues reach this region, there is a huge column called *māna-stambha*, literally the pride-pillar, which rises up on a platform comprised of three terraces. They are reached by a flight of sixteen steps, eight for the lower terrace and four each for the intermediate and the top ones. The platform is surrounded by three enclosures with doors facing the four cardinal points and opening on to four beautiful lakes filled with crystal-clear water. A railing provided with gates, steps made of jewels and two appended pools are the prominent features of each lake. The height of a *māna-stambha* is twelve times the height of the body of the Tīrthaṅkara concerned and is divided into three segments, the basal segment with *vajra-dvāras* or the doors too hard, as a thunderbolt, to be perforated, the circular second one made of *sphaṭika* or crystal and the top one of *vaiḍūrya* or cat's-eye. All round there are flywhisks, bells, rattles, string of gems, banners, etc. On the top of the *māna-stambha* there is a Tīrthaṅkara image in each direction brought by Indra for this casual installation specially from some *akṛtrima caityālaya*, all of them with eight *prātihāryas* or attending symbols, namely the *aśoka*-tree, *siṁhāsana*, triple parasol, halo, *divya-dhvani*, heavenly shower of flowers, sixty-four *cāmara-dhārī* Yakṣas and drum-beaters. The railing bounding this region on its inner side is provided with four gates, one for

each cardinal point. Within this railing there is a region of water known as *khātikā-bhūmi*. Full of crystal-clear water and water-lilies and water-beings, the *khātikā-bhūmi* is provided with steps made of precious stones.

Bounding the region of water on its inner side, there is again a railing which encloses a forest called *vallī-bhūmi*. This, the third region, with dimensions twice those of the first region, is full of pleasant scenery and wooded bowers and raised seats in the midst of clear spaces. The forest is bordered by a compound-wall, second in the structure, which is provided by tower-like gateways, one facing each cardinal point and decorated with paintings of animals and female figures and guarded by Yakṣas.

Enclosed by the second compound-wall is a garden or *upavana-bhūmi*. With wooded avenues of *aśoka, campaka, cūta* and *saptaparṇa*, this region, fourth in the structure, has the dimensions twice those of the first region. Here too are theatres where dances and music are a permanent feature. The *caitya-vṛkṣas* or tree-shaped structures also are the very prominent features here. The third *vedikā* or compound-wall borders this region inside.

With a row of fluttering flags along its four gates, like those of the earlier one, this wall gives the region encircled by it the name *dhvaja-bhūmi* or the region of flags, the dimensions of which again are twice those of the first one. Numbering in millions the flags bear specific marks of lion, elephant bull, *garuḍa*, peacock, moon or a piece of cloth, sun or a garland, swan, lotus and *cakra*. The compound-wall bordering the interior here resembles the *dhūli-śāla* for the provision of gates and music-halls but is double in dimensions.

Then the spectator's gaze falls on the illuminating wish-trees scattered about in the wood in elegant confusion, all along the *kalpa-vṛkṣa-bhūmi*, the sixth region in the structure. The ten kinds of these trees or the *kalpa-vṛkṣas* are significantly called *pānāṅga, tūryāṅga, bhūṣaṇāṅga, vastrāṅga, bhojanāṅga, ālayāṅga, dīpāṅga, bhājanāṅga, mālyāṅga* and *jyotiraṅga*. Recessed by theatres and music-halls the wish-trees shelter golden platforms on which are installed the images of the Tīrthaṅkaras. This region, of dimensions twice those of the first region, is bordered inside by the fourth *vedikā*, the four gates of which are guarded by Nāga-kumāras.

Now one would get into the region of mansions called *bhavana-bhūmi*, the seventh and last of this type which has the same dimensions as those of the first one. Consisting of innumerable mansions and other habitations

built of precious stones and metals, this region has in each of the four cardinal avenues a line of nine *stūpas* named *loka*, *madhyama-loka*, *mandara*, *graiveyaka*, *sarvārtha-siddhi*, *siddhi*, *bhavya*, *moha* and *bodhi* respectively. In the *stūpas* are enshrined images of the Tīrthaṅkaras and the Siddhas; they have a hundred *makara-toraṇas* between every two of them. The compound-wall at the interior here is called *ākāśa-sphaṭika-śāla* because it is made of white crystals. It resembles in all the ways the *dhūli-śāla*, but here the four gates are guarded by Kalpa-vāsins or the heavenly ones.

Further up, one would step into the clean open place of 1 *yojana* by 1 *yojana*, where in the middle is situated the circular auditorium called *śrī-maṇḍapa* or *lakṣmīśvara-maṇḍapa*. The heart of the *samavasaraṇa*, this auditorium is divided into the twelve *koṣṭhas* or compartments of equal dimensions, following a clock-wise order and falling three each in between the four cardinal avenues, the dividing walls, therefore, being sixteen in number. Made of crystal, the walls are supported by golden pilasters. The audience is supposed to have seats compartment-wise, i.e. respectively, all the saints including the *gaṇadharas* or main disciples of the Tīrthaṅkara; female Kalpavāsins; women including the *āryikās* or nuns; damsels of the stellar celestials; female peripatetics; female Bhavana-vāsins; male Bhavan-vāsins; male peripatetics; stellar celestials; male Kalpa-vāsins; men including the kings, chieftains, etc.; and animals.

Right in the centre of the *samavasaraṇa* is the cottage of fragrance known as *gandha-kuṭī*, separated from the circular *śrī-maṇḍapa* by a railing which is the fifth and last and similar to the fourth compound-wall in the structure. Supposed to be a lofty platform for the preaching Tīrthaṅkara, the *gandha-kuṭī*, itself being square, stands on three circular *pīṭhas* or podia placed one above the other. Resembling those of the *māna-stambhas* referred to above, these podia are made of gems and decorated with various motifs and auspicious symbols and have in all in the four directions Yakṣendras standing with *dharma-cakras* on their heads. The basal podium has sixteen flights of sixteen steps each. Four of the flights start from the cardinal avenues, whereas the rest begin from the twelve compartments wherefrom the listeners like *gaṇadharas* get on this podium and after circumambulating on it and offering worship to the Tīrthaṅkara return to their respective compartments. The intermediate podium is embellished with gemmy staffs having at the top the banners with emblems of lions, bulls, lotuses, *cakras*, garlands, *garuḍas* and elephants. Artistically placed here are the incense-vases, nine *nidhis* or treasures, objects for worship and the auspicious symbols. This podium, like

the top one, has an eight-step flight facing each cardinal point. It is the third podium over which is centrally placed the *gandha-kuṭī* itself, which, attributive of its name, is ever fragrant with many kinds of incense, e.g. *gośīrṣa, malaya-candana, kālāguru,* etc. Flywhisks, rattles, strings of gems, banners and lamps are some of the decorative members of the *gandha-kuṭī*. On a grand *siṁhāsana* placed right in the centre of the *gandha-kuṭī* and embedded with all the precious stones and gems of the world and the heavens put together, sits the Tīrthaṅkara on a blossomed thousand-petalled lotus-flower, without however touching it, but suspended in the air about four fingers above it. Shown near him is the *aśoka*-tree and above him three white parasols. Sixty-four Yakṣas attend on him with flywhisks in hand. Behind him shines the resplendent halo. In the sky rises the sound of celestial drums. He now fully deserves the epithet *Tīrthaṅkara* to appear to be looking in all the four directions, though he only sits facing the east. When he speaks, he speaks in Sarvārtha-māgadhī language which resembles the roar of surging oceans. His speech is distinctly heard by every one present because it is produced independently of the movements of the glotis and is for that reason termed *anakṣarī* or without letters. The *gaṇadharas*, who interpret the speech to all assembled, arrange all his teachings under twelve main heads called *dvādaśāṅga* or *dvādaśāra*, the last of which, named *pūrva*, has fourteen sections. After the speech is over Saudharmendra summons his retinue of dancers to express his feelings. And, then the Tīrthaṅkara proceeds on his divine mission, and the *samavasaraṇa* is dispersed, to be planned afresh wherever his next halt is to take place.

The mythological symbols like *samavasaraṇa, māna-stambha, gandha-kuṭī,* Aṣṭāpada, etc., the cosmographical ones like the Meru, Nandīśvara-dvīpa and so on, as well as those of iconographic nature, do meagrely correspond to the canons, even to the classical texts which actually serve as canons particularly in the case of symbolism for some reason or the other. As a matter of fact, symbolizing even in a large structural form the vast and complex area like the *samavasaraṇa* or Nandīśvara-dvīpa is more or less impossible for an architect or a sculptor to achieve.[1]

GOPILAL AMAR

[1] The line-drawing illustrations in this chapter have been adapted from : *Vatthu-sāra-payaraṇa*, ed. Bhagwandas Jain (above, p. 495, n. 5); *Dīpārṇava* by Viśvakarman, ed. P.O. Somapura (above, p. 495, n. 1); and Bra. Muktyanand Singh Jain, *Mokṣa-śāstra-kaumudī*, Muzaffarpur, 1957.

Part X
ART-OBJECTS IN MUSEUMS

CHAPTER 37

MUSEUMS ABROAD

BRITISH MUSEUM, LONDON

THE EARLIEST JAINA SCULPTURES IN THE BRITISH MUSEUM ARE FROM Mathurā and belong to the Gupta period, *circa* fifth century. Among them there are three heads of the images of Tīrthaṅkaras carved out in white-spotted red sandstone. In all these the hair of the Tīrthaṅkaras is arranged into spiral curls and twirled towards the proper right. The almost round face, bow-shaped eye-brows, broad cheeks and the full lips reveal the artistic genius of the Gupta craftmen of the Mathurā region. In a single example the hair of the Jina is arranged in receding tiers demarcated by lines. In the beautiful bust of a Tīrthaṅkara image the hair of the deity is arranged in schematic curls (plate 315A). He bears a *śrīvasta*-mark on the chest as is found in the contemporary Gupta sculptures from Mathurā and elsewhere. The elaborate lotus-halo behind the head of the god, surrounded by a beaded border and scalloped design on its outer rim, indicates the lingering of the Kushan traits in Gupta sculpture.

Central-Indian Jaina sculpture of the medieval period is well-represented in the collection. In one image an eight-armed Yakṣī is shown seated in *lalitāsana*-pose on a lotus issuing from an inscribed pedestal (plate 315B). She holds a garland of flowers in her uppermost hands held behind her crowned head.[1] In one of her right hands she holds a disc with a fluttering tassel and her two hands are held in *abhaya*- and *varada*-poses. In her left hands she carries a circular mirror, a conch and probably a cup, now partly damaged. She is flanked by a female attendant on either side. A *vāmanikā* playing on *vīṇā* stands on the right, and an elephant, the *vāhana* of the Devī is shown on her left near the knee.[2] Two garland-holding damsels are depicted flanking her

[1] An almost similar attitude of holding the garland in the upper hands is also shown in the image of Yoga-Nārāyaṇa from Didwana. See S. Singh and D. Lal, *Catalogue and Guide to Sardar Museum, Jodhpur*, Jaipur, 1960-61, p. 8, plate 6.

[2] Cf. the image of Jaina Kubera from Bansi in the Udaipur Museum, P. Solanki, *Handbook to Victoria Hall Museum, Udaipur*, Jaipur, pp. 17-18, plate VI.

lotus-halo. An image of the Tīrthaṅkara seated in meditation on a lotus and flanked by a *caurī*-bearer is shown at the top. The base in front bears the name of the goddess as Sulocanā. The image is a sublime product of *circa* ninth century.

Another contemporary image hailing from the same region and labelled as Dhṛti is seated at ease on her mount, probably Garuḍa, shown in *ālīḍha*-pose with hands joined near the chest in adoration (plate 316A).[1] She holds in her right hands a bunch of flowers, a rod-like object, a rosary and again a flower, while her left hands carry a few lotuses, a serpent and a battle-axe. Her two lowermost hands, now broken and lost, were probably held in *abhaya*- and *varada*-poses. The hair of the goddess is arranged in a big bun decorated with flowers, as also shown in contemporary sculptures from central and eastern India.[2] A female attendant stands in *tri-bhaṅga*-pose on either side of the goddess and *vīṇā*-player is depicted flanking her lotus-halo in a graceful attitude. An image of a Tīrthaṅkara with an attendant on his either side is shown in *dhyāna-mudrā* at the top in the centre. The image, though now badly damaged, is of much iconographic importance.[3]

A composite image from the same region and of the same date shows a Yakṣa and a Yakṣī seated side by side in a niche between two decorated pilasters (plate 316B). The figures are two-armed; their right hands, though partly broken, are held in *abhaya-mudrā*, while the left carry a citron (damaged). An interesting feature in this image is that three dwarfs are depicted as supporting the panel having the figures of the semidivine couple. The female musicians playing on *vīṇā*-like instruments are depicted on either side of the central figure. The top of the main panel has a niche with a seated image of Tīrthaṅkara and crowned by the finial of a spire including the ribbed *āmalaka* showing on either side a pair of garland-holding Vidyādharas flying towards it. The base bears a one-line inscription *Anantavīrya*, probably used for the Yakṣa figure.

An image of Jaina Yakṣī, probably representing Padmāvatī, holds clockwise the hilt of a sword (damaged), a cobra, a shield and a lotus in her

[1] Garuḍa, when he carries Viṣṇu or Lakṣmī-Nārāyaṇa, Vaiṣṇavī (one of the Sapta-Mātṛkās) and the Jaina Yakṣī Cakreśvarī is always shown seated in the *ālīḍha*-pose.

[2] B. N. Sharma, 'Unpublished Pāla and Sena sculptures in the National Museum, New Delhi', *East and West*, XIX, 3-4, pp. 413-14, figs. 1 and 2.

[3] Stylistically, the two Devī images probably belong to the Sohagpur region in Madhya Pradesh, from where several inscribed images are displayed in the Dhubela Museum. Cf. S.K. Dikshit, *A Guide to the State Museum, Dhubela*, Nowgong, 1957, fig. XA.

four hands (plate 317A). She stands in triflex pose under a three-hooded cobra with the head slightly inclined towards right. The high *karaṇḍa-mukuṭa*, necklace and waist-band and the delicate modelling of the body-contours suggest that the image was fashioned by a gifted Paramāra artist in the Malwa region in the tenth-eleventh century.[1] A snake, the mount of the Devī, is depicted as crawling near her feet. The attending figures shown on either side of the goddess are completely damaged. A miniature image of a Tīrthaṅkara with attendants is depicted above the central hood of the Yakṣī.[2]

The worship of Sarasvatī was equally popular among the Brāhmaṇists, Buddhists and Jainas. In Jainism she is the Yakṣī of Padmaprabha, the sixth Tīrthaṅkara. Some medieval images of the goddess have been found at Pallu,[3] Ladnun[4] and Deogarh.[5] A white marble image of Sarasvatī, probably from south-western Rajasthan, is shown standing gracefully in *tri-bhaṅga*-pose on an inscribed *padma-pīṭha* (plate 317B).[6] Her right hands are lost, while in her left hands she holds a rosary and a book of knowledge. The elaborate *karaṇḍa-mukuṭa*, the charming jewellery and the diaphanous *sārī* secured with a girdle reminds us of the famous Pallu image of Sarasvatī displayed in the National Museum of New Delhi (below Chapter 38). She is flanked by two Dhyāni-Tīrthaṅkaras on her either side. A miniature figure of Padmaprabha along with garland-holding flying couples is shown above the image of the Devī. Two standing images of female attendants and the donor-couple are depicted near her feet. The image can be assigned to the Paramāra period, twelfth century.

Though under the Caulukyas of Gujarat and later countless metal images of Tīrthaṅkaras and other Jaina divinities were produced, most of them are stereotyped, because they were made in great numbers for worship by the Jaina devotees mainly of the Śvetāmbara sect, and hence no emphasis was given on their beauty and aesthetic appeal. A *pañca-tīrthika* of Mahāvīra in the collection shows him seated cross-legged in *dhyāna-mudrā* on a cushion-seat mounted on

[1] R. P. Chanda, *Mediaeval Indian Sculpture in the British Musenm, London*, pp. 41-42, plate IX.

[2] Compare this image with the famous Sarasvatī sculpture from Dhara in the British Museum, London. B. N. Sharma, *Social and Cultural History of Northern India (c. 1000-1200 A.D.)*, New Delhi, 1972, plate IX.

[3] H. Goetz, *Art and Architecture of Bikaner State*, Oxford, 1950, plates IX-X.

[4] D. Handa and G. Agrawala, 'A new Jaina Sarasvatī from Rajasthan', *East and West*, XXIII, 1-2, pp. 169-70 and plate.

[5] B. C. Bhattacharya, *Jaina Iconography*, Delhi, 1974, plate XLI.

[6] W. Rothenstein, *Examples of Indian Sculpture in the British Museum*, London, 1923, plate VI.

a *siṁhāsana*. He is flanked by a Tīrthaṅkara in *kāyotsarga*-pose along with an attendant on either side; while two other images of Tīrthaṅkaras are shown in meditation around his halo. The niche above the head of the main figure has an elephant and is crowned by an umbrella. Lion, the cognizance of Mahāvīra, is depicted in front between the two crouching lions supporting his seat. The seated figures of Mātaṅga and Siddhāyikā, the Yakṣa and Yakṣī of the Jina, are depicted on either side of the lion-throne. The base in front has a *dharma-cakra* symbol in the centre with a deer and the Nava-grahas on its either side. Two human figures, representing the donors of the image, are seated at extreme ends with their hands held in *añjali-mudrā*. The big protruding eye, flat nose, rounded and heavy limbs and flattened torso suggest a late date for this image, probably the fifteenth century.

A crudely-executed image of Tīrthaṅkara, probably hailing from Bihar, shows him seated in *dhyāna-mudrā* under an umbrella and attended by a *caurī*-bearer on either side. The middle panel of the sculpture shows a male and female probably representing the Yakṣa and Yakṣī of the Tīrthaṅkara seated side by side. The male holds a child in his lap and carries a flower in the left hand. The female, whose right hand is partly damaged, has her one son seated on her right and the other in the left lap. In the absence of any positive evidence it is not possible to identify these figures. The lowermost panel depicts five dwarfish figures in different mood and poses. An image from eastern Uttar Pradesh, now displayed in the Bhārat Kalā Bhavan, Vārāṇasī, would be a good example for a comparative study with this image. Stylistically, the image can be assigned to the early Pāla period, *circa* eighth century.

A badly-damaged metal sculpture, probably hailing from Bihar, also shows Tīrthaṅkara seated in *dhyāna-mudrā* on a rectangular pedestal. Though the cognizance of the deity is not visible, his identity with Ṛṣabhanātha is certain from his locks of hair flowing on the shoulders. The plain circular halo with flames emanating on its border suggests the date of the image as the Pāla period, ninth-tenth century.

Four images from Orissa of Eastern Gaṅga tradition, taken out of India in the last century, now form part of the famous Bridge collection of the Department of the Oriental Antiquities in the British Museum. A finely-executed stone image shows nude Ṛṣabhanātha and Mahāvīra standing side by side in *kāyotsarga*-pose with hands hanging along the sides (plate 318A). Ṛṣabhanātha wears a high *jaṭā-mukuṭa* and his locks are trailing on the shoulders. Mahāvīra has his hair nicely arranged into small spiral curls and surmounted by a cranial

protuberance. The nimbate figures have elongated ears, long cylindrical arms reaching down to the knees and well-proportioned bodily contours and their down-cast eyes reveal serenity and compassion. A couchant bull, the symbol of Ṛṣabhanātha, and a lion, the cognizance of Mahāvīra, are depicted on the base along with the tiny figures of Indra on his elephant Airāvata in the centre and the donor-couple on the extreme right. An attendant holding a *caurī* stands on either side of the Jina. The image is an excellent example of Eastern Gaṅga period, eleventh century.

Among the images of Pārśvanātha, one illustrates the deity as standing in *kāyotsarga*-pose against the coils of a serpent with its seven hoods shown above his heavily-modelled limbs. The hair of the deity is arranged in spiral curls and has a protuberance above the head. The nude deity is flanked by a *caurī*-bearer and also the four planets on each side. The image is datable to the twelfth century.

Another contemporary image of Pārśvanātha, though slightly damaged at places, is a fine sculpture and shows a beautiful modelling of the central figure standing against the horizontally-arranged coils of serpent in the background. Planets are absent in this image.

Ambikā, the popular goddess, invariably under a mango-tree and with children, is represented on plate 318B as a charming damsel standing gracefully in a flexed pose with the miniature figure of Tīrthaṅkara Neminātha depicted above. Creepers carved on both sides of the goddess depict monkeys, etc., in different jovial poses. She wears a chignon, a broad necklace and an *uttarīya* covering her left breast and passing under the right arm. The transparent *sārī* reaching above the knees is secured with a jewelled *mekhalā*. Her elder son, Śubhaṅkara, standing on her right, is trying to pluck a mango from the bunch of the fruits held in the right hand of the goddess, while with her left she is supporting her younger child Prabhaṅkara. A couchant lion and the figure of a donor of the image are shown on the base in front. The image, which is assignable to about the eleventh century, recalls to our mind an almost contemporary image of the Devī from Orissa, now preserved in the Stendahl Galleries, U.S.A.[1]

From south India comes a *caubīsī* of Ādinātha showing the Tīrthaṅkara in *kāyotsarga*-pose on a *pañca-ratha* pedestal. The images carved on the

[1] J. LeRoy Davidson, *Art of the Indian Subcontinent from Los Angeles Collections*, Los Angeles, 1968, plate 36.

upper right portion are damaged and lost and the part that still remains depicts the seated images of the Tīrthaṅkaras in *dhyāna-mudrā*. The halo with a beaded border and locks flowing on the shoulders prove it to be a figure of Ṛṣabhanātha. The pedestal in front has the seated figures of his Yakṣa and Yakṣī carrying the usual attributes in their four hands. It is interesting to note that unlike the images of the Tīrthaṅkaras of north India (excluding Bengal), the sculptures from south India and the Deccan are invariably shown without a *śrīvatsa*-mark on the chest;[1] and this can also be noted in all such images mentioned below. The image bears a dedicatory inscription of about the twelfth century.

Another *caubīsī* of a Tīrthaṅkara shows the miniature figures of the twenty-three Tīrthaṅkaras inside ornamental scrolls executed on both sides of the main image. The nude figure with rounded limbs, a flat torso and prominent knee-joints lack the vitality and grace of many of the Jaina images from the Deccan. His Śāsana-devatās are seated on his either side. The piece can be assigned to twelfth-thirteenth century.

A Cāḷukyan image of a nude Tīrthaṅkara from the Deccan shows him standing in the usual pose under a triple umbrella crowned by a *kīrttimukha* at the top. The attributes of his attending Yakṣa and Yakṣī figures are lost. A stylized *makara*-rider is depicted on either side of the deity. The image bears an obliterated inscription of *circa* twelfth century on the front base.

A nicely-executed image of Pārśvanātha shows him seated in meditation with his hands resting in the lap and palm facing upwards (plate 319A). He is shaded by the seven hoods of a cobra. Above the hoods are shown a triple umbrella and a *kīrttimukha* emanating flowery scrolls and thus forming a decoration for the stele of the image. The facial expression of the Jina reveals that he is above all worldly attachments. A male attendant holding a flywhisk is standing near his head on either side offering him a fruit-like object. Dharaṇendra and Padmāvatī, his Yakṣa and Yakṣī, are seated under a three-hooded cobra on their respective *vāhanas*, an elephant and a cobra. The image may be regarded as a very fine piece of Cāḷukya period, *circa* twelfth century.

Among several images of the Jaina deities from south India and the Deccan, an image of Pārśvanātha, wrongly published as Mahāvīra,[2] shows him

[1] C. Sivaramamurti, 'Geographical and chronological factors in Indian iconography', *Ancient India*, 6, 1950, pp. 44-46.

[2] W.S. Hadaway, 'Notes on two Jaina metal images', *Rūpam*, Calcutta, 17, Jan. 1924, p. 48, fig. facing p. 49.



A. British Museum : bust of a Tīrthaṅkara (Mathurā)



B. British Museum: Yakṣī Sulocanā (central India)



A. British Museum : Yakṣī Dhṛti
(central India)



B. British Museum: a couple
(central India)

PLATE 316



B. British Museum: Sarasvatī
(south-west Rajasthan)



A. British Museum: Yakṣī
Padmāvatī (central India)



A. British Museum : Ṛṣabhanātha and Mahāvīra (Orissa)



B. British Museum : Yakṣī Ambikā (Orissa)

PLATE 318

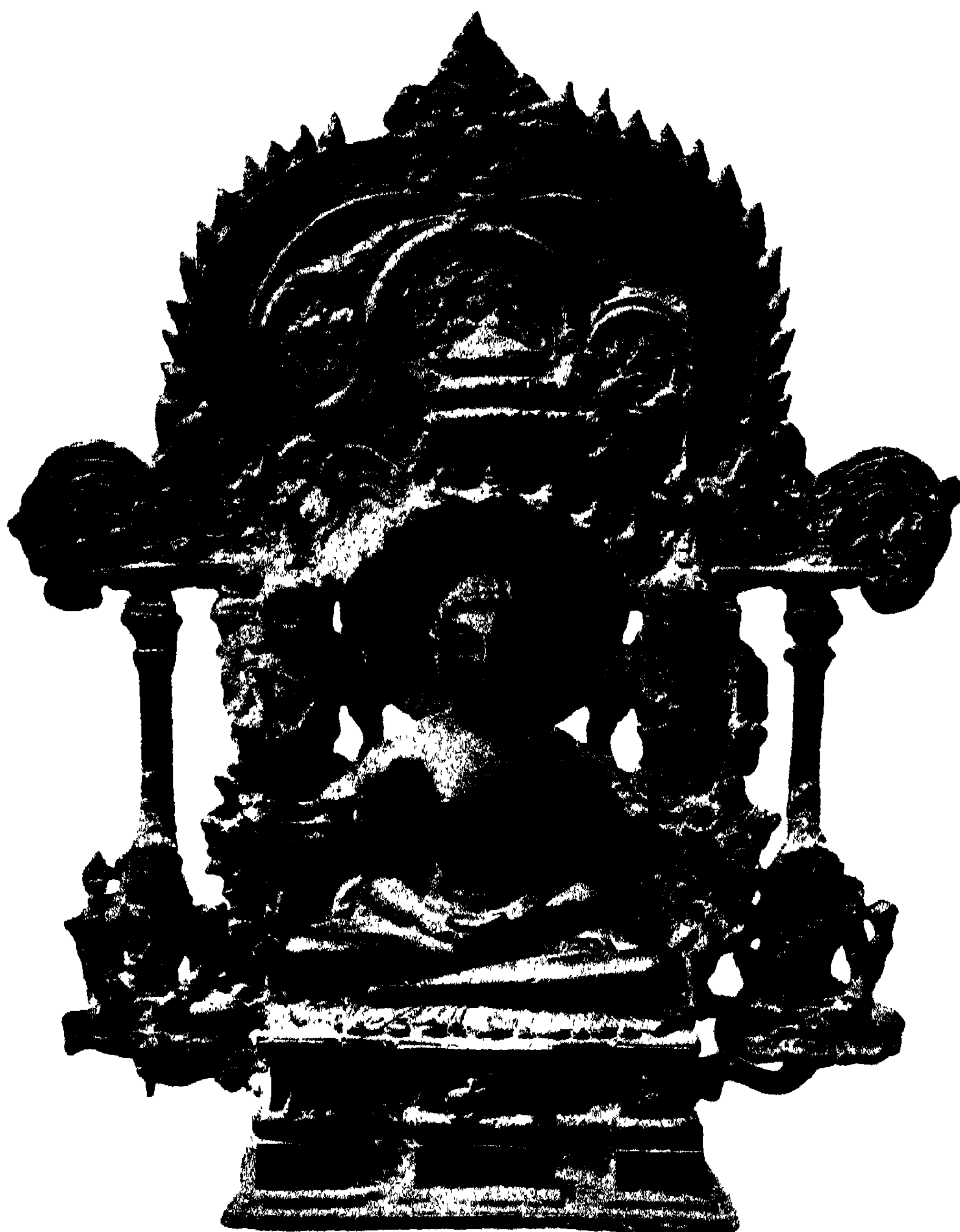
B. British Museum: bronze Sarasvatī (Karnataka)





A. British Museum: Tīrthaṅkara Pārśvanātha

PLATE 319



British Museum : bronze Tirthaṅkara Pārśvanātha (south India)

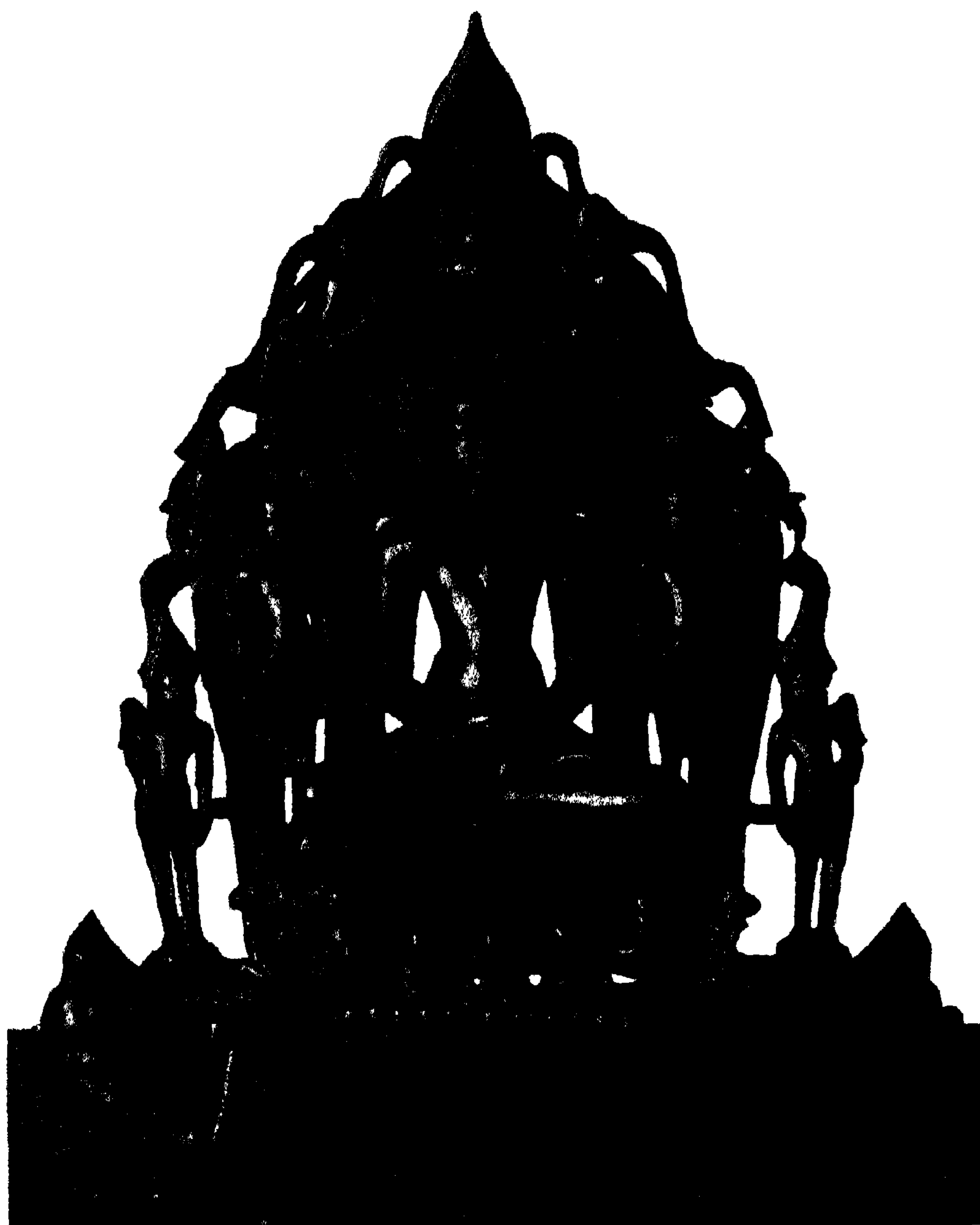
PLATE 320



A. Victoria and Albert Museum: a Tirthaṅkara (Mathurā)



B. British Museum: Tirthaṅkara Pārśvanātha (Gyaraspur)



Victoria and Albert Museum : a Tīrthaṅkara (west India)

PLATE 322

seated in *dhyāna-mudrā* under a seven-hooded cobra with a three-tiered umbrella over it (plate 320). Like the earlier image of the deity, here too he is flanked by a *caurī*-bearer and by Dharaṇendra and Padmāvatī on his sides. His frizzled hair is nicely arranged. The decorated back-frame supported on two round pillars has floriated *makara-mukhas* issuing ornamental scroll and flames on the outer rim. The back of the image bears an inscription in Kannaḍa characters of the tenth-eleventh century.

A beautiful image of Sarasvatī, probably found in the Karnataka region, stands in an elegant manner with her weight taken on the right leg, the left slightly forward and bent at the knee (plate 319B). With a lotus-bud in the right hand and a manuscript in the left, she is looking downwards in the attitude of disseminating knowledge to her devotees. A small Tīrthaṅkara sits above her in meditation. This inscribed image reminds us of a contemporary image of Ambikā from the same region, now displayed in Los Angeles County Museum of Art.[1] It is datable to *circa* tenth-eleventh century.

Besides the above images some miniature Jaina bronzes, mainly from the Deccan, are also displayed in Indian Section of the British Museum. Among these, the nude image of a Tīrthaṅkara in *kāyotsarga*-pose is a fine example. Though the left arm of the deity is damaged, yet the high finish makes it a good example of *circa* eleventh century. In another sculpture Supārśvanātha is seated on a high throne under the five hoods of a cobra. The figures of his Yakṣa and Yakṣī, viz. Mātaṅga and Śāntā, are depicted seated on the pedestal in front. The personified eight planets are shown in a row standing on the base. The image is datable to the tenth-eleventh century.

Among other Jaina images from the Deccan, the most notable example is a bronze sculpture showing a couple, probably representing the parents of Jina,[2] standing on a pedestal depicting eight nude figures on its base. The male figure holds a lotus in his right hand and a citron in the left, while his consort also carries a lotus in her right hand and a fruit in the left. Both wear the usual jewellery of the period. A small figure of a Jina in *dhyāna-mudrā* is shown at the top of the decorated back-frame of this image of *circa* twelfth century. Besides these, there are a few other images of the Tīrthaṅkaras, which are quite late and crude, and simply show them standing or seated in the usual postures and do not need attention.

B. N. SHARMA

[1] P. Pal, *The Sacred and Secular in Indian Art*, Los Angeles, 1974, fig. 26.

[2] Cf. U.P. Shah, *Studies in Jaina Art*, Banaras, 1955, plate XVII, fig. 45.

VICTORIA AND ALBERT MUSEUM, LONDON

The earliest example related to Jainism housed in the Victoria and Albert Museum is the headless image of a Tīrthaṅkara, standing erect in *kāyotsarga*-pose, with arms hanging along the sides (plate 321A). The image, carved out in white-spotted red sandstone, is nude and also bears a *śrīvatsa*-mark on the chest in early Kushan tradition. The image has been wrongly identified as Neminātha, the twenty-first Tīrthaṅkara, in the Museum-records. In fact, the locks of hair trailing on the shoulders of the deity reveal his identity as Ṛṣabhanātha.[1] The lotus-halo, which is still there, although the head is missing, has a scalloped border. The right hand of the deity is lost. The image, which lacks finish, is a second-century specimen of Kushan workmanship.

An image of Ṛṣabhanātha from Mirzapur, of the late Gupta period, sixth century, though headless and badly damaged, is a noteworthy example for its delicate modelling and high finish.[2] He is seated in *dhyāna-mudrā* on a *siṁhāsana* supported by two crouching lions on either side. The hair of the deity is flowing on the shoulders and he bears a *śrīvatsa*-mark on the chest. His cognizance, the couchant bull, is carved in the front. The figure of a headless attendant is shown on the right, while that on the left is now lost. The damaged figures of Yakṣa and Yakṣī are carved near the knees of the deity.

A finely-executed image of Pārśvanātha (plate 321B), once enshrined in a Jaina temple at Gyaraspur, District Vidisha, shows the deity seated cross-legged on a *siṁhāsana*, attended by the *caurī*-bearers on either side. An unusual feature in this image is that he is seated under the *dhātakī*-tree practising the 'exposure to all weathers' austerity, at which time Megha-kumāra (cloud-prince) attacked him with a great storm. The serpent-king, Nāga Dharaṇendra, spread his seven hoods above Jina's head and his consort Nāgī Padmāvatī held a white umbrella over him. On either side of the cobra-hoods are shown the garland-holding celestials hovering in the sky, and at the top are the hands beating the drum, which represent the thunder of the storm. The base in front shows a dwarf holding up a wheel in his hands. The image shows the continuance of the Gupta style in an elegant manner and suggests its date as the seventh

[1] A. K. Coomaraswamy, *Catalogue of the Indian Collections in the Museum of Fine Arts*, Boston, 1923, p. 86, plate XLIII, and Bhattacharya, *op. cit.*, frontispiece, have also wrongly identified the images of Ṛṣabhanātha as Mahāvīra.

[2] Mark H. Booth, *Victoria and Albert Museum, Indian Sculpture, A Travelling Exhibition*, London, 1971, fig. 14.

century. Another contemporary image of almost the same type, though standing in *kāyotsarga*-pose and hailing from Bihar, is now displayed in the Indian Museum, Calcutta.[1]

The popularity of metal images in west India under the Caulukyas has been mentioned above (p. 539). A *tri-tīrthika* shows an unidentified Tīrthaṅkara seated in *dhyāna-mudrā* on a cushioned seat, flanked by a Tīrthaṅkara in *kāyotsarga*-pose and a *caurī*-bearer on either side (plate 322). Spiral curls of his hair are nicely arranged into plaits. The *śrīvatsa*-mark and eyes of the figures are inlaid with silver, as in most of the bronze icons of the Tīrthaṅkaras of this period. The broad faces with prominent chins, the *karaṇḍa-mukuṭas* of the attendants and the Yakṣa and Yakṣī figures suggest the hand of a Paramāra artist of *circa* tenth century. From the attributes held in the hands of Yakṣa and Yakṣī figures, they can be identified with Gomedha and Ambikā, the Śāsana-devatās of Neminātha, whose symbol, a conch, is, however, absent in the present image.

A superb example of Cāhamāna art is an elegantly-cast bronze image of Śāntinātha, probably hailing from Rajasthan, which shows him seated in *dhyāna-mudrā* on a cushioned seat (see frontispiece of this volume). His hair is arranged in schematic curls and he bears a prominent *śrīvatsa*-mark resembling the ones carved on the chest of the two other Tīrthaṅkaras, Neminātha and Munisuvrata, from Narhad, near Pilani in Rajasthan.[2] The elongated ears, sharp eye-brows and nose, tapering fingers, the beautiful modelling of the human figures, and also the decorative designs, so skilfully delineated in this colossal bronze, remind us of the famous images of the Jaina Sarasvatī from Pallu, Rajasthan, in the National Museum, New Delhi,[3] and the Bikaner Museum.[4] Besides the elephant-riders and celestial musicians, a number of human figures are carved on the back-frame of the image.[5] The image bears a dated inscription of Vikrama-*saṁvat* 1224 (A.D. 1168).

[1] Bhattacharya, *op. cit.*, plate XXVIII.

[2] Dasharatha Sharma, *Early Cauhān Dynasties*, Delhi, 1959, plate facing p. 228.

[3] B. N. Sharma, 'Some medieval sculptures from Rajasthan in the National Museum', *Roopa-Lekhā*, New Delhi, XXXV, 1 and 2, p. 31, plate I.

[4] V. S. Srivastava, *Catalogue and Guide to Ganga Golden Jubilee Museum, Bikaner*, 1960-61, p. 13, plate III. [See also above, plate 154.—Editor.]

[5] A colossal back-frame of a Tīrthaṅkara image (now lost) from Rajasthan, datable to the Cāhamāna period, twelfth century, was published by the present writer in his 'Jaina Bronzes in the National Museum, New Delhi', *Journal of the Oriental Institute*, Baroda, XIX, pp. 275-78 and plates.

The Museum has two outstanding examples of Tīrthaṅkaras executed during the Cāḷukya period. The first of these shows Pārśvanātha standing in *kāyotsarga*-pose under the coils of a serpent with its hoods above his head (plate 323A). His cognizance. a snake, is depicted on the pedestal in front. The image can be regarded as an example of the Western Cāḷukya period, *circa* twelfth century. Another image of the same deity also depicts him standing as above and under the seven hoods of a cobra (plate 323B) and with *caurīs* on either side of his head and a triple umbrella above the hood of the serpent. Yakṣa Dharaṇendra and Yakṣī Padmāvatī, holding a goad, noose, etc., in their hands and seated under a cobra-hood, flank the deity on either side of his feet. The base in front bears an inscription, which records that the image was made for a Jaina shrine of Pārśvanātha at Gulbarga when it was restored in the twelfth century after a period of persecution of the sect.

Of Ambikā there is a stone sculpture from Orissa (plate 324). Here she is shown seated at east on a double-lotus pedestal with her left leg doubled and the right pendent and resting on a decorated base. Her curly hair, arranged into a big bun at the back, is decorated with jewelled chains. She wears fine ear-ornaments, a necklace of four strands and with a central pendant and a diaphanous *sārī* secured with an elaborate girdle at the waist. The smiling countenance, full breasts, attenuated waist and broad hips characterize the feminine charm as conceived by Indian artists and poets. Of her two sons, one is shown in her left lap and the other near her right foot. Her *vāhana*, a couchant lion, is depicted in front. An image of Neminātha with a big halo behind his head is shown seated in *dhyāna-mudrā* under an umbrella. The deity is flanked by an attendant and a Vidyādhara. The image is very much stylized. Stylistically, it can be assigned to the late Eastern Gaṅga school, twelfth-thirteenth century.

B. N. SHARMA

MUSÉE GUIMET, PARIS

The earliest Jaina piece in Musée Guimet is the head of a Jina image carved in white-spotted red sandstone of the Mathurā region. The hair of the Jina is indicated by a line above the forehead, but there is no *ūrṇa*-dot. The ears and nose are broken and lips slightly injured. The almost round face with broad cheeks indicates a Kushan date.

From Orissa, of the eleventh century, is a stone nude image of Ṛṣabhanātha standing in *kāyotsarga*-pose with hands hanging along the sides (plate 325A). The deity wears an elaborate *jaṭā-mukuṭa* with locks arranged in

tiers, as is seen in an image of the same Jina in the British Museum, London.[1] His hair falls on the shoulders and lobes of the ear are elongated. There is a plain circular *prabhā* behind his head, and above it are shown a triple umbrella and the leaves of a banyan-tree, under which the Jina attained enlightenment. There is a miniature bull under the lotus-pedestal. The base in front shows a donor-couple on one side and *naivedya*-offerings on the other. The central figure is flanked by a flywhisk-bearer standing in devotional pose. Eight planets (Ketu missing) carrying their usual attributes are depicted on either side of the deity. The image can be assigned to the twelfth century. The figure is stiff and lacks delicacy.

A lintel of some Jaina images in the Musée Guimet shows in the upper central panel a Tīrthaṅkara seated cross-legged in a niche, with palms resting on the lap. On either side of the main figure are executed two Tīrthaṅkaras standing in *kāyotsarga*-pose. Below them are seated seven Tīrthaṅkaras in meditation in a row. Two other Tīrthaṅkaras in the same pose are shown within the niches flanking the group of the Jaina deities. On either side of the lintel, a warrior with a sword in hand is shown fighting with a *makara*—a motif common in the late medieval sculptures. The figures are crude and stylized and remind us of the Jaina bronzes executed in western India during the medieval period. Of Rajasthan provenance, the image, carved in sandstone, can be dated to about the thirteenth century.

An image of Mahāvīra seated in *dhyāna-mudrā* on a lion-throne is an important example for the study of Jaina art of the Deccan (plate 325B). The Tīrthaṅkara is seated under a triple umbrella with the figure of a *caurī*-bearing attendant flanking his plain nimbus. His cognizance, lion, is depicted in front. On his right, Pārśvanātha stands in *kāyotsarga-mudrā* against the coils of a serpent with its hoods shown over Pārśvanātha's head. It is interesting to note that the figure to the left of Mahāvīra is of Bāhubali, a prince who later became an ascetic, with creepers entwining his body—a rare representation of the ascetic in a group.[2] The figures of Yakṣa and Yakṣī of Mahāvīra are shown seated on lotuses issuing from the sides of the pedestal. The base in front depicted a *dharma-cakra* and the Nava-grahas symbolically represented by dots. The back-frame in the centre shows hands beating a drum, a

[1] Shah, *op. cit.*, fig. 35.

[2] M. N. P. Tiwari, 'A note on the Bāhubali images from north India', *East and West*, XXIII, 3-4, pp. 347-53.

garland-holding Vidyādhara and a *kīrttimukha* in the centre above. The image can be of the Cāḷukya period, ninth-tenth century.[1]

B. N. SHARMA

MUSEUM FÜR INDISCHE KUNST, BERLIN-DAHLEM

Dr Klaus Fischer of the Seminar of the Oriental Art-history, University of Bonn, has kindly brought to our notice the following outstanding Jaina sculptures in the Museum für indische Kunst, Berlin-Dahlem, and has also sent us their photographs, two of them reproduced here. He says that the photographs were sent to him by Professor H. Haertel, Director of the Museum, and the sculptures were partly described to him by Dr V. Moeller, Assistant Director.

(1) Red sandstone head of a Jina. Mathurā region. Early Kushan.[2]

(2) Bronze standing Jina under a decorated tree, in two parts. Findspot unrecorded. Plate 326A.

(3) Bronze standing Jina surrounded by seated Jinas, with inscription on socle. South India. Medieval. Plate 326B.

(4) Stone Mahāvīra in *kāyotsarga*, adoring and attending figures below and eight planets above. South India. Medieval.

(5) Stone Ṛṣabha in *kāyotsarga*, with attendant figures below and with four groups of three standing Tīrthaṅkaras on either side. Palma, District Manbhum.[3] Medieval.

EDITOR

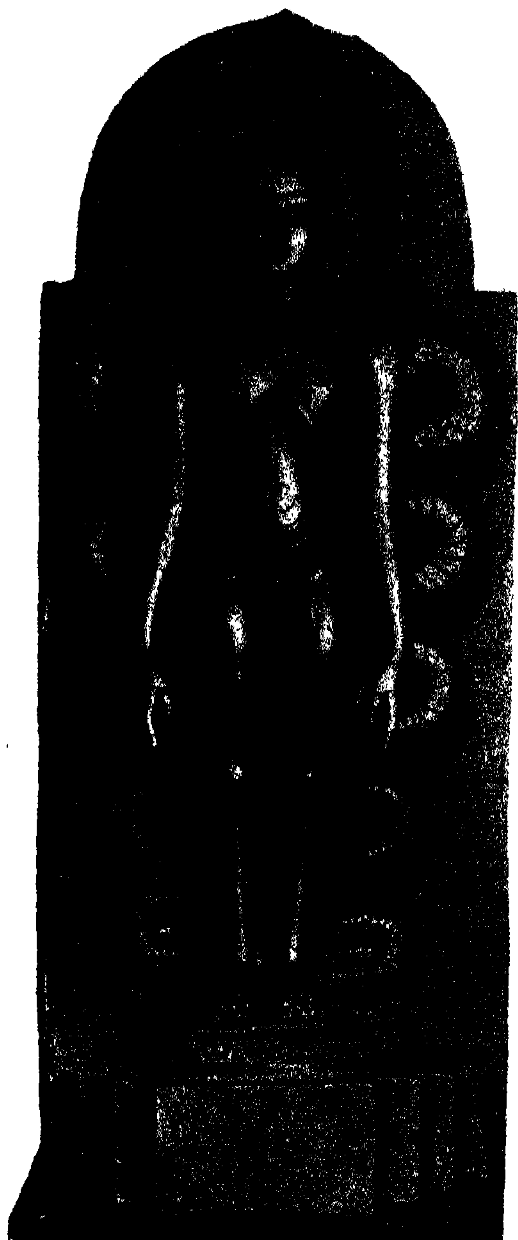
SOME JAINA BRONZES FROM AMERICAN COLLECTIONS

By and large the collection of Jaina images in American collections does not reveal the rich variety that may be seen in Indian collections. Nevertheless, there are a number of interesting and a few outstanding Jaina bronzes in America, and these will form the subject of discussion here.

[[1] This section on Musée Guimet is based on the information very kindly supplied to the Bharatiya Jnanpith and the Editor by Mademoiselle M. Deneck, Curator of Musée Guimet, and Madame Odette Viennot, formerly of the National Research Centre, Paris. The latter also obliged the Jnanpith by sending photographs of the Jaina pieces in the Museum.—Editor.]

[2] H. Haertel, *Indische Skulpturen*, Teil I, *Die Werke der frühindischen, klassischen and frühmittelalterlischen Zeit*, Berlin, 1960, p. 60, plate 19.

[3] For a Palma sculpture, see above, plate 158B.



A. Victoria and Albert Museum: Tirthaṅkara Pārśvanātha (the Deccan)



B. Victoria and Albert Museum: Tirthaṅkara Pārśvanātha (Gulbarga)

PLATE 323



Victoria and Albert Museum: Yakṣī Ambikā (Orissa)

PLATE 324

Both the Buddhists and the Jainas employed the same stereotyped figure of an ascetic in their representations of a Buddha or of a Tīrthaṅkara. This becomes quite evident when one compares an image of a meditating Buddha (plate 328B) with that of the Los Angeles Tīrthaṅkara (plate 328A). Both are seated in almost identical postures and both reflect the inner calm appropriate for a true *yogin*. In both the forms are delineated as ideal mental constructs; but while the Buddhas's asceticism is tempered by sensuous grace, that of the Tīrthaṅkara is unearthly in its severe expression.

The difference between the representations of a Buddha and a Tīrthaṅkara typically reflects the doctrinaire difference between the two religions. To begin with, the Buddhists discouraged the representation of Buddha in human form. However, once the theory of the Buddha's transcendental nature became acceptable, it was easier to portray him in anthropomorphic form. But essentially, to his followers, Buddha remained a teacher who was easily approached and with whom one could enter into a direct and personal relationship. His image was regarded as a symbol of his presence by virtue of the concept of *tri-kāya*.[1]

The Jaina Tīrthaṅkara, however, has remained a far more detached figure. As Zimmer has stated, 'the Jaina saviors...dwelt in a supernal zone at the ceiling of the universe, beyond the reach of prayer; there is no possibility of their assistance descending from that high and luminous place to the clouded sphere of human effort. The Makers of the River-Crossing are beyond cosmic event as well as the problems of biography; they are transcendant, cleaned of temporality, omniscient, actionless and absolutely at peace.'[2]

It is against such a theological background that one must view the drastically simplified form of the Jaina Tīrthaṅkaras. Whether the figures are shown seated or standing, they are purely products of the intellect rendered with mathematical exactitude and devoid of sensuous charm. Essentially the body remains that of a superman whose shoulders are as broad as those of a bull (*vṛṣa-skandha*), whose torso is comparable to that of a lion and whose chest expands from within, suggestive of his tremendous inner vitality. When he stands the Tīrthaṅkara is a veritable embodiment of immovable strength

[1] As a result of the doctrine of *tri-kāya* Buddha is said to have three bodies : *dharma-kāya sambhoga-kāya* and *nirmāṇa-kāya*. It is the last *kāya* that is represented in art.

[2] H. Zimmer, *Philosophies of India*, New York, 1953, pp. 181-82.

and indestructible power, not unlike the tall and dignified *śāla* trees (*śāla-prāṁśu*). 'The image of the released one seems neither animate nor inanimate but pervaded by a strange and timeless calm.'[1] Indeed, the image of the Tīrthaṅkara is visually and spiritually most moving when viewed in isolation, as in the Los Angeles example (plate 328A).

An appropriate companion piece to the Los Angeles Tīrthaṅkara is a similar figure in the Nelson Gallery in Kansas City (plate 329A). Except for the differences in their facial shapes and in their physiognomical features, the two bronzes are almost identical and appear as if they were cast from the same mould. It seems that the eyes of the Kansas City figure no longer retain their original shape and the tip of the nose is slightly damaged. Nonetheless, both bronzes are definitely of the same period and may even be works of the same *atelier*.

If the Los Angeles and Kansas City bronzes reflect the ascetic simplicity and the noble elegance of the Jaina tradition, the elaborate shrine from Broach dedicated in the year 988 (plates 329B, 330), indicates the affluence and the luxurious taste of its merchant-donor. The central figure here represents Pārśvanātha, but except for the serpent-canopy, there is no perceptible iconographic difference between this figure and those of the two south-Indian Tīrthaṅkaras. Sitting in serene contemplation on a lotus pedestal, whose petals are inset with agate chips, Pārśvanātha is accompanied by a host of other figures. He is immediately flanked by two other Tīrthaṅkaras, thus making this a *tri-tīrthika* shrine. Both figures are framed by elaborate flame aureoles, and each stands on a separate lotus-pedestal in the *kāyotsarga*-posture. Beside each of them stands a goddess in graceful *tri-bhaṅga* displaying the sensuous charms of their abundantly endowed bodies. Very likely they represent Padmāvatī and Sarasvatī. There is yet a fifth female figure seated with a child; she is Ambikā, the most popular of the Jaina goddesses. In addition, two flying Vidhyādharas appear on either side of the central canopy, bringing garlands for the Tīrthaṅkara. The base of the throne displays two spirited lions and is further embellished with two deer which confront a wheel. This, of course, symbolizes the *dharma* and was also popular with the Buddhists.

More curious is the row of nine heads depicted across the front of the pedestal. These must represent the Nava-devatās of the Siddha-cakra, a popular symbol of the Jainas which reflects Tantric influences. The cult

[1] *Ibid.*, p. 211.

ritual of the Siddha-cakra is considered to be a late development of Jainism[1] and, if indeed, these nine heads do symbolize the Siddha-cakra or the Nava-devatās, it becomes evident that the ritual had some currency as early as the tenth century.

A gilt bronze of striking brilliance, this sculpture is remarkable both for its richness of texture and for its details. It is amazing how successfully the sculptor has harmoniously balanced the decorative elements and the figurative forms. Each figure is freed from its background and thereby retains its prominence as a modelled mass. The ornamentation and the inlaying create a rich and varied surface-texture, but in no way do these decorative techniques overwhelm the figures. The simplified forms of the Tīrthaṅkaras offer a striking contrast to their exuberant surroundings. Indeed, this sumptuous setting only accentuates the detachment of the Tīrthaṅkaras who exude the effulgence of gold, but remain untouched by its glitter.

A somewhat earlier bronze of exceptional quality, although not as sumptuous as the Los Angeles Pārśvanātha, is the well-known example in the Seattle Art Museum (plate 331). It shows a richly-bejewelled male figure seated in *sattva-paryaṅkāsana* on a lotus which rests on a tiered pedestal. The right hand of the figure is broken, but the left holds a *vīja-pūraka*. A multiheaded serpent-canopy serves as a halo as seen in images of Pārśvanātha. The figure itself is framed by pilasters surmounted by capitals; from these springs an ornate arch, the apex of which terminates in a striking *kīrttimukha*.

Some years ago Douglas-Barrett made the very plausible suggestion that this image may represent Dharaṇendra, the attendant Yakṣa of Pārśvanātha.[2] The process of elaboration of the Jaina pantheon followed the same principle as that of both the Buddhists and the Brāhmaṇists. Each principal deity, or for that matter each individual Tīrthaṅkara, was provided with a female and at least one Yakṣa attendant. In the Los Angeles Pārśvanātha shrine (plate 329B) we have already encountered two female attendants of the Tīrthaṅkara. That the figure of the Seattle bronze must be related to Pārśvanātha is evident from the additional serpent-canopy, which is a distinctive emblem of Pārśvanātha. Moreover, Jaina Yakṣas are definitely known to hold a *vīja-pūraka* in a similar fashion.[3]

As to the provenance of this bronze, Barrett's suggestion of the Deccan seems also plausible. But one cannot altogether rule out the possibility of this

[1] Shah, *op. cit.*, pp. 97-103.

[2] D. Barrett, 'A group of bronzes from the Deccan', *Lalit Kalā*, 3-4, 1956-57, pp. 44-45.

[3] Shah, *op. cit.*, plates XV, fig. 40, XVII, fig. 47.

bronze being from the Akota area, for its face is not unlike that of the beautiful Jīvantasvāmin from Akota.[1] The crowns of both of these figures are definitely of the same type, although that of Jīvantasvāmin is far more elaborately adorned. Whatever the provenance of this bronze, it does remain a rare, if not unique, representation of a Jaina Yakṣa attendant.

It has already been pointed out that the Los Angeles Pārśvanātha shrine (plate 329B) is of the *tri-tīrthika* variety. Another such image is now in the Paul Walter Collection (plate 332). Here also three Tīrthaṅkaras are represented together although all the three are standing. Except for the inlaid *śrīvatsa*-mark on each of their chests, these figures are completely naked. The stiffness of their postures and their column-like appearance are somewhat relieved by the sinuous animal-forms on the throne-back and by the more animated attendant figures. From the inscription on the back the bronze may be dated to A.D. 1020.

Further elaborations, purely of an iconographic nature, may be made with regard to two other bronzes from the Los Angeles collection. In one of these (plate 333) five Tīrthaṅkaras are grouped together and such shrines are known as *pañca-tīrthika*. Yet in the other (plate 334) all the twenty-four Tīrthaṅkaras are arranged in a strictly geometrical composition. In the *pañca-tīrthika* shrine of A.D. 1430, the central figure is that of Vimalanātha, while in the other the central figure represents Śāntinātha.[2] It is evident, therefore, that the same idealized, stereotyped figure was employed not only to represent the different Tīrthaṅkaras, but was also persisted with for almost two nillennia.

In general, it may be concluded that while a proclivity towards abstraction has always remained basic to the Jaina aesthetic tradition, the bronzes produced after the twelfth century reveal a stronger predilection for geometrical formalism. A severely linear arrangement with an emphasis on strict symmetry characterizes the overall composition of these bronzes. No longer do the figures reflect the mellifluous contours of the earlier forms; rather, they display an increasing tendency towards angularization.

In the final analysis what impresses us is not the fact that there are similarities between these bronzes, but the fact that they are so different from

[1] S. Kramrisch, *The Art of India*, London, 1965, fig. 56. [Above, plate 68B.—Editor.]

[2] It may be pointed out that the inscription at the back refers to this image as *caturviṁśati-paṭṭa*.

one another. Despite the persistence of certain basic formulae, it is remarkable how each bronze remains the creation of an individual artist, even if he was constrained to work within the limitations of both style and iconography.

PRATAPADITYA PAL



CHAPTER 38

MUSEUMS IN INDIA

NATIONAL MUSEUM, NEW DELHI

STONE SCULPTURES

THE RICH COLLECTION OF JAINA SCULPTURES IN THE NATIONAL MUSEUM covers almost all parts of the country. With the exception of an *āyāga-paṭa*, which is datable to the Kushan period, all the sculptures belong to the medieval period.

Uttar Pradesh

ĀYĀGA-PAṬA (J. 249[1]; height 63 cm.): The earliest phase is represented by an *āyāga-paṭa* which shows a Jina seated in *dhyāna-mudrā* with a *chatra* above head in the central niche of the four composite *tilaka-ratnas*. The panel above the Jina head shows a pair of fish, a heavenly car, a *śrīvatsa*-mark and a powder-box. The corresponding panel on the lower side shows a *tilaka-ratna*, a full-blown lotus, *vaijayantī* and a *maṅgala-kalaśa*. On either side of the votive tablet occurs a pillar surmounted by *dharma-cakra* and an elephant-capital. An inscription, anterior to the date of Kaniṣka, is carved on the plaque.

PĀRŚVANĀTHA (59·202; height 1 m.): An image of Pārśvanātha shows him standing in *kāyotsarga*-pose against the coils of a serpent, which is providing shade to him with its seven hoods. Nāgīs are depicted on both sides of the Jina figure in a reverential attitude. The deity bears a *śrīvatsa*-mark on the chest. The image is a product of the Gāhaḍavāla period, twelfth century. Plate 336A.

Rajasthan

PĀRŚVANĀTHA (62·434; height 30 cm.): An image of Pārśvanātha shows him seated on a cushioned seat, placed on a *siṁhāsana* under a canopy of seven hoods of a serpent. Above, on either side of his head, appear divine musicians and Tīrthaṅkaras standing in *kāyotsarga*-pose. Pārśvanātha is flanked by Yakṣa Dharaṇendra holding cobra in his hand and Yakṣī Ambikā

[1] This and the following such numbers indicate the accession-number of the Museum.

with a bunch of mangoes in her right hand. The image is carved out in buff sandstone and is datable to the Pratīhāra period. Plate 335.

NEMINĀTHA (69.132; height 1·18 m.): From among two images of Munisuvrata and Neminātha, unearthed some years ago at Narhad near Pilani in Rajasthan, the latter was acquired by the National Museum. The image is in *kāyotsarga*-pose and shows *caurī*-bearing attendants standing near his feet on either side. The deity wears a *śrīvatsa*-mark of four lotus-petals on his chest. He wears a transparent *dhotī*. A conch, the cognizance of the Tīrthaṅkara, is carved on the base in front. The image is made of *kasauṭī*-stone, on which gold is tested. It is an excellent example of the Cāhamāna school, twelfth century. Plate 336B.

SARASVATĪ (1/6-278; height 1·48 m.): A white marble image of Sarasvatī, originally from Pallu, Bikaner, shows the goddess standing gracefully in *tribhaṅga* pose on a full-blown lotus and holding in her various hands a rosary, a white lotus, a palm-leaf manuscript tied with a silken string and a water-vessel. She wears an elaborate tiara and other ornaments, a diaphanous *sārī* secured with an elaborate girdle, with its pearled tassels and festoons falling on her thighs. On either side she is flanked by female attendants playing on *vīṇa* held in their hands. Behind the head, near the lotus-halo, appears the miniature image of a Tīrthaṅkara. The donor and his wife appear on the pedestal on the left and the right sides. A swan, the *vāhana* of the Devī, appears on the pedestal in front. The image represents the high watermark of Cāhamāna art of the twelfth century. Plate 337.

Madhya Pradesh

NEMINĀTHA (73·23; height 69·5 cm.): An image of Neminātha stands in *kāyotsarga*-pose on a rectangular pedestal. His hair is arranged in small ringlets and he bears a *śrīvatsa*-mark on his chest. A conch, the cognizance of the Tīrthaṅkara, is carved on the pedestal. The image resembles the Khajuraho sculptures and can be stylistically assigned to Candella school of art, though it lacks the usual finish.

Gujarat

A TĪRTHAṄKARA (50·277; height 54·4 cm.): A marble image of an unidentified Tīrthaṅkara from Ladol, District Mehsana, shows him standing in *kāyotsarga*-pose. He wears a *dhotī*, which proves that the image was made for the worship by the Śvetāmbara Jainas. A *caurī*-bearer is shown on the right and

a *makara-śārdūla* above it. The image is datable to the Caulukya period (twelfth century).

East India

ṚṢABHANĀTHA (60·1479; height 52 cm.): An image of Ṛṣabhanātha shows him standing in *kāyotsarga*-pose. He wears a *jaṭā-mukuṭa* and is flanked by an attendant and a flying Gandharva on either side. The image, hailing from Bihar, is carved in black basalt and is datable to the eleventh century. Plate 338A.

A PAÑCA-TĪRTHIKA (60·594; height 50 cm.): Another contemporary image in black basalt from the same region shows a *pañca-tīrthika* of Tīrthaṅkara Candraprabha standing in *kāyotsarga*-pose. His cognizance, a crescent-moon, is carved on the pedestal in front.

AMBIKĀ (63·940; height 67 cm.): The Yakṣī of Neminātha is shown here standing under a mango-tree on a lotus-seat. In her right hand she holds a bunch of mangoes, while a child holds the forefinger of her left hand. Her other son is standing near her right leg. The goddess wears a tiara, necklace, armlets, bracelets, sacred thread and the lower garments. Two dancing figures are shown on her either side. An image of Jina, with two lotus-flowers, is carved above the head of the deity. Her *vāhana*, the lion, is carved on the base in front. The image of the Devī is a product of Pāla artists from Bihar. Plate 338B.

PARENTS OF JINA (60·1204; height 46 cm.): This Pāla image, of the tenth century, shows the parents of the Jina, seated at ease under a tree. A monkey is shown on one of the branches of the tree. The female figure is holding a child in her lap. They wear crown and other ornaments which are characteristic of the Pāla school. Seven devotees with folded hands are shown on the base in front. Two *gaṇadharas* appear on either side of the tree. Another beautiful specimen depicting the same theme (60·153; height 36 cm.) comes from Bengal. The image shows the couple seated in the same manner. Both the male and the female figures hold a child each in their laps. The couple wear jewellery and transparent lower garments found usually in the sculptures of Bengal. Two figures are depicted on the tree and five figures are carved on the base in front. The shape of the image is oblong and pointed at the top and suggests an eleventh-century date. Plate 339A.

ṚṢABHANĀTHA (74·65; height 57 cm.): This image, from Orissa, shows the Jina seated in *dhyāna-mudrā* over a block of pedestal. He has elaborate *jaṭā-mukuṭa* and curly locks of hair falling on both sides. A full-blown lotus is

carved on either side of the deity. The sculpture is datable to the twelfth century.

A TĪRTHAṄKARA (74·87; height 48 cm.): This excellent sculpture of the Orissa school depicts an image of Tīrthaṅkara, which is broken below the waist. He is standing in *kāyotsarga*-pose, under a triple umbrella against a trefoil arch, decorated with floral designs. His hair is arranged in small ringlets, forming a protuberance over his head. The deity is flanked by flying Gandharvas, musicians and Nava-grahas. The image is datable to the twelfth century.

The Deccan

ṚṢABHANĀTHA (1353; height 91·5 cm.): This sculpture, carved out in black stone, depicts him seated in *dhyāna-mudrā*. His curly locks of hair are falling on the shoulders and he wears a close fitting *antarīya*. Coming from Warangal, it is datable to the tenth century.

ARCHITECTURAL SLAB (58·9/1; height 89 cm.): Tapering at the top, it depicts a *sahasra-kūṭa*, consisting of a pavilion, surmounted by diminishing tiers and an *āmalaka*. The pavilions on all the four sides each show a Tīrthaṅkara, standing in *kāyotsarga*-pose. Above this occur horizontal panels showing four, three and one Tīrthaṅkaras seated in *dhyāna-mudrā* on all the four sides. The slab is inscribed and is carved in dark-grey stone. It is datable to the Cāḷukya period, tenth century.

A TĪRTHAṄKARA: This image (59·153/146, height 1·59 m.) shows a halo around the Tīrthaṅkara, who is seated in *dhyāna-mudrā* on a *siṁhāsana*. The *śrīvatsa*-symbol occurs on the right side of the chest of the deity. The *prabhā-maṇḍala* behind the deity is carved with *caurī*-bearing attendants standing under a spiral arch and *makara*-head above rampant lions on either side of the Tīrthaṅkara. The image is datable to the Vijayanagara period, fifteenth century. Plate 339B.

South India

TĪRTHAṄKARAS: An image (59·153/173; height 2·19 m.) shows Pārśvanātha standing in *kāyotsarga*-pose against the coils of a serpent, which provides shade with its hoods. Above the head of the Tīrthaṅkara are carved five concentric semicircular bands and floral carvings. The image is datable to the Coḷa period. Plate 340A, tenth century. An image (59·153/2; height 1·38 m.), of the same period, shows a Tīrthaṅkara seated on a cushioned throne, the

prabhā-maṇḍala of which is decorated with a *makara*-head. On either side of the throne appears a rampant leogryph with a rider. There is a semicircular halo round his head, issuing from the mouth of the floriated *makara*. The deity is flanked by a *caurī*-bearer on either side, standing under the foliage and adorned with *karaṇḍa-mukuṭa*. A Supārśvanātha is shown in an image (59·158/177; height 1·19 m.) as standing in *kāyotsarga* under the canopy of five hoods of a serpent coiled up behind him. The *śrīvatsa*-mark is carved above the right nipple and a conch is depicted above the right shoulder of the Tīrthaṅkara. The image is datable to the early Coḷa phase, tenth century. Plate 340B. Another contemporary sculpture (59·153/321; height 35 cm.) shows a haloed Tīrthaṅkara seated in *dhyāna-mudrā*. He is flanked by attendants standing on either side.

H.K. CHATURVEDI

METAL SCULPTURES

The National Museum possesses a fine collection of Jaina bronzes. Most of them, from western India, are quite late and stereotyped and show a Tīrthaṅkara seated cross-legged in *dhyāna-mudrā* on a lion-throne mounted on a rectangular base. The Tīrthaṅkaras are generally shaded by a triple umbrella crowned by a divine minstrel with an elephant on either side. In some images the figures are surrounded by a *makara-toraṇa* supported by two standing attendant figures. The decorated arch is crowned by a *pūrṇa-ghaṭa* with festoons and has a beaded moulding on the border. The pedestal in front has Nava-grahas, two deer flanking the *cakra* and a seated devotee at either extreme. The images are made of brass or copper and in some cases the eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver. They are sometimes dated and bear dedicatory inscriptions.

ṚṢABHANĀTHA (70·42): Seated in *dhyāna-mudrā* on a *siṁhāsana*, he has his hair dressed upwards with the side-locks flowing on the shoulders. He has long ears and bears a *śrīvatsa*-mark on the chest and is flanked by a standing Tīrthaṅkara and an attendant. Garland-holding Vidyādharas, elephant-riders and the drum-beaters to announce *kaivalya* of the master are shown at the top. The bovine-headed Yakṣa Gomukha and Yakṣī Cakreśvarī riding on mount Garuḍa are depicted on either side of the lion-throne. A couchant bull, the cognizance of the Tīrthaṅkara, is shown in the front. The typical haloes behind the heads, the schematic folds in the lower garments of the attendants and the modelling of the figures suggest it to be a product of the Cedi art of

the eleventh century. The pedestal of the image bears a dedicatory inscription dated *saṁvat* 1114. Plate 341.

AJITANĀTHA (48·4/19): He is seated in meditation on a cushioned lion-throne mounted on a terraced pedestal and with a rayed halo behind the head. He is shaded by a triple umbrella with an elephant on its either side. The deity is flanked by two seated and two standing Tīrthaṅkaras and an attendant on either side. Yakṣa Mahāyakṣa and Yakṣī Ajitabalā are shown on the pedestal, and an elephant, the emblem of the deity, is depicted on the front. The nine planets and two devotees are also shown. The figures are surrounded by a *makara-toraṇa* having a beaded border and crowned by a *pūrṇa-ghaṭa*. The inscription on the back of the image is dated *saṁvat* 1471.

SAMBHAVANĀTHA (48·4/26): A *caubīsī* has Sambhavanātha seated in the centre with figures of two standing and twenty-one *dhyāni*-Tīrthaṅkaras all around. Trimukha and Duritāri-devī, the attendant Yakṣa and Yakṣī, are shown on either side of the pedestal. A horse, the emblem of Sambhavanātha, is depicted between the lions. The back support has a rampant lion on either side and is surrounded by a trefoil *makara-toraṇa*. The inscription, dated *saṁvat* 1507, on the back of the image mentions the names of its donors along with their preceptors.

ABHINANDANA (48·4/58): Seated cross-legged on a cushioned lion-throne, mounted on a rectangular pedestal, the Jina has his eyes, *śrīvatsa*-mark and seat in front inlaid with silver and copper. He has a rayed halo around the head. He is shaded by a triple umbrella, crowned by a divine minstrel, with an elephant on either side. He is flanked by two seated and two standing Tīrthaṅkaras and Gandharvas. The *siṁhāsana*, also supported by two elephants, shows a monkey, the cognizance of Abhinandana, on an inlaid panel. The *siṁhāsana* is flanked by the Yakṣa Iśvara and his consort Kālī. On the pedestal in front are shown the Nava-grahas, two deer flanking the *cakra*, a standing devotee with hands joined in adoration at either extreme, and a seated female figure enclosed in a niche, besides four cut-out arches. The figures are surrounded by a *makara-toraṇa* supported by two standing *caurī*-bearers. The arch is crowned by a *pūrṇa-ghaṭa* with festoons and has a beaded border and cut-out floral and petal decoration. The inscription engraved on the back of the image is dated *saṁvat* 1610.

SUMATINĀTHA (48·4/44): The Jina, seated in *dhyāna-mudrā*, has his eyes, *śrīvatsa*-mark, breast-nipples and seat in front are inlaid with silver and copper. He has a rayed halo behind his head. He is flanked by two seated and two standing Tīrthaṅkaras. On either side of the *siṁhāsana* are seated attendants

Yakṣa Tumburu and Yakṣī Mahākālī. Between the lions is shown his cognizance, a goose. The pedestal in front has four cut-out arches, Nava-grahas, the deer flanking the *cakra* and a seated devotee at either extreme. The figure is surrounded by a *makara-toraṇa* supported by two standing figures. The back of the image bears an inscription dated *saṁvat* 1532.

PADMAPRABHA (48·4/18): Seated on a cushioned lion-throne, mounted on a pedestal having a triangular design in front, the Jina has his eyes and *śrīvatsa*-mark inlaid with silver. He has a rayed halo behind the head. He is shaded by a triple umbrella flanked by elephants and celestial beings. Kusuma and Śyāmā, the attendant spirits, are shown on the pedestal. A (red) lotus, the cognizance of the Jina, is depicted between the lions. The back bears an inscription of *saṁvat* 1423.

SUPĀRŚVANĀTHA (60·836): Seated cross-legged on a cushioned pedestal with hands placed in the lap in *dhyāna-mudrā*, he is shaded by a canopy of nine serpent-hoods. The features are rubbed off. The pedestal-inscription is of Bhāva-*saṁvatsara* 1256.

CANDRAPRABHA (48·4/55): The Jina is seated in *dhyāna-mudrā* on a lion-throne, mounted on a pedestal, having four cut-out arches in front. The details are rubbed out. The *śrīvatsa*-mark and the seat in front are inlaid with silver. A rayed halo is around the head. He is flanked by two seated and two standing Tīrthaṅkaras. The lion-throne is flanked by Yakṣa Vijaya and Yakṣī Bhṛkuṭī. In front of the pedestal is marked a crescent-moon, the Jina's cognizance. Nava-grahas and devotees are also depicted as in other images of this period. An elaborate *makara-toraṇa* surrounds the figures. The inscription incised on the back of the image is of *saṁvat* 1612.

ŚĪTALANĀTHA (48·4/46): The Jina is seated in *dhyāna-mudrā* on a lion-throne. His eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. He has a rayed halo around the head. Between the lions is depicted the *śrīvatsa*, which is his cognizance. The *siṁhāsana* is flanked by Yakṣa Brahmā and Yakṣī Aśokā. On the pedestal are depicted the Nava-grahas, two deer flanking the *cakra* and a seated devotee at either extreme. The *makara-toraṇa* arch is crowned with a *pūrṇa-ghaṭa* with festoons and has a beaded moulding on the border. The inscription on the back of the image is dated *saṁvat* 1542.

VIMALANĀTHA (48·4/25): Seated on a lion-throne under a four-tiered umbrella surmounted by a divine minstrel and flanked by a pair of elephants, he has eyes, the *śrīvatsa*-mark, the seat in front, etc., are inlaid with silver.

the Tīrthaṅkaras stand on his either side in *kāyotsarga*-pose. A boar, the emblem of the Jina, the Nava-grahas and a *cakra* flanked by two deer are depicted in the front. The inscription on its back records that it was installed in *saṁvat* 1502.

ANANTANĀTHA (48·4/52): Seated in *dhyāna-mudrā* under a triple umbrella with an elephant on either side on a lion-throne, the eyes, *śrīvatsa*-mark, etc., of the Jina are inlaid with silver and copper. A rayed halo is around the head. Yakṣa Pātāla and Yakṣī Anantamatī flank the *siṁhāsana*. Nava-grahas, etc., are depicted on the pedestal in front. A *makara-toraṇa* surrounds the figure. The inscription on the back of the image gives the name of the image, its donor and date as 1507.

DHARMANĀTHA (48·4/50): The Jina is seated in meditation on a lion-throne with eyes, *śrīvatsa*-mark, etc., inlaid with silver and copper. He has a rayed halo around the head. He is flanked by two Tīrthaṅkaras in *dhyāna-mudrā* and two in *kāyotsarga*-pose. Between the lions on an inlaid panel is depicted the *vajra* (thunderbolt), his emblem. The Yakṣa and Yakṣī shown as serving him are Kinnara and Kandarpā. Nava-grahas and two deer with a *cakra*, etc., are depicted in the front. The other features are similar to those as shown in other figures. The inscription on the image is of *saṁvat* 1572.

ŚĀNTINĀTHA (48·4/40): Seated in *dhyāna-mudrā* on a lion-throne, the Jina has his eyes, *śrīvatsa*-mark, etc., inlaid with silver and copper. On either side, in a rectangular niche is a seated Tīrthaṅkara, below which is another standing one. The *siṁhāsana* is flanked by seated Yakṣa and Yakṣī figures while the Nava-grahas and two deer flanking the *cakra* are depicted in front. Between the lions in front of the throne is a deer, the Jina's emblem. The inscription at the back of the image is dated *saṁvat* 1524.

KUNTHUNĀTHA (48·4/24): The Jina is seated in *dhyāna-mudrā* on a lion-throne mounted on a pedestal under a triple umbrella which is flanked by two elephants. His eyes, the *śrīvatsa*-mark and the seat in front are inlaid with silver. Another Tīrthaṅkara with an attendant stands on his either side. A goat, his emblem, is shown in the front. The throne has the figures of a Yakṣa couple Gandharva and Balā. The frame has a beaded border and triangular design. The back bears a dated inscription of *saṁvat* 1507.

MALLINĀTHA (47·109/170): Seated cross-legged in *dhyāna-mudrā* on a lion-throne placed on a terraced pedestal, the Jina has elongated ears and an *uṣṇīṣa* on the head, over which is a triple umbrella, with a perforated design, flanked on either side by an elephant and surmounted by a divine minstrel blowing the



National Museum : Tīrthaṅkara Pārśvanātha (Rajasthan)

PLATE 335



A National Museum. Tirthaṅkara Pārśvanātha (Uttar Pradesh)

B. National Museum : Tirthaṅkara Neminātha (Narhad)





National Museum : Sarasvatī (Pallu)

PLATE 337



A. National Museum: Tīrthaṅkara Ṛṣabhanātha (Bihar)



B. National Museum : Yakṣī Ambikā (Bihar)

PLATE 338

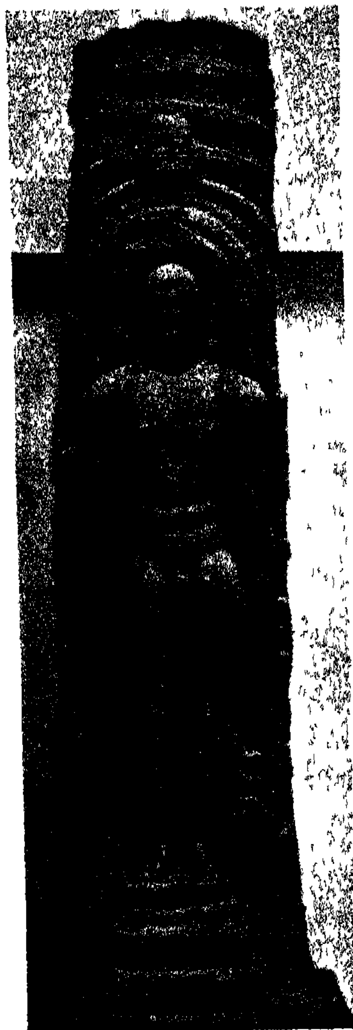


B. National Museum : a Tīrthaṅkara (the Deccan)

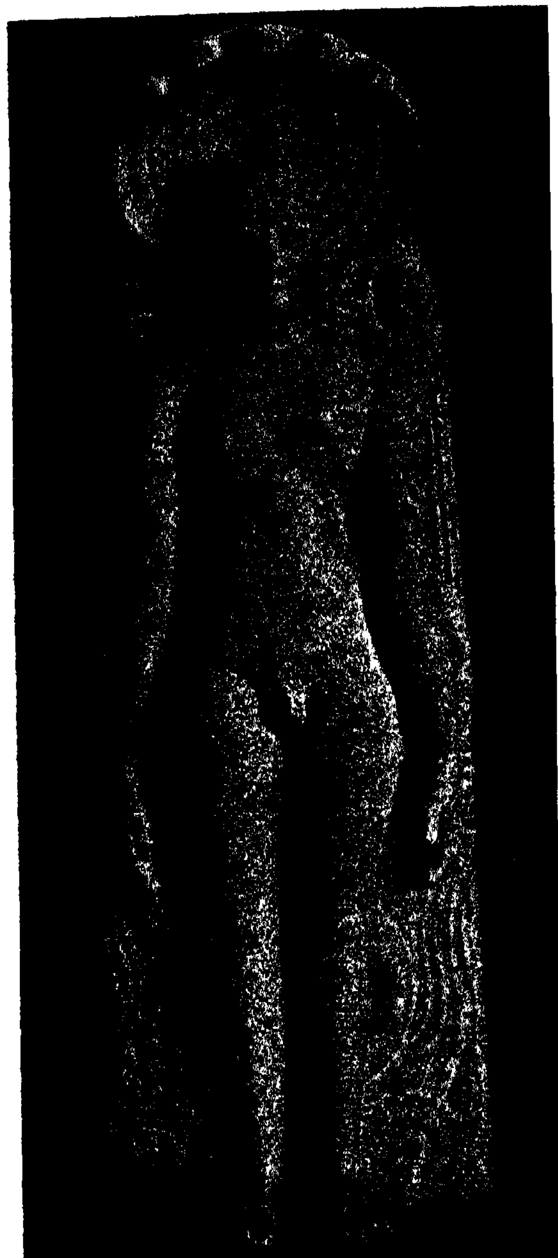


A. National Museum : parents of Tīrthaṅkara (West Bengal)

PLATE 339



A. National Museum : Tīrthaṅkara Pārśvanātha (south India)



B. National Museum : Tīrthaṅkara Suprāśvanātha (south India)

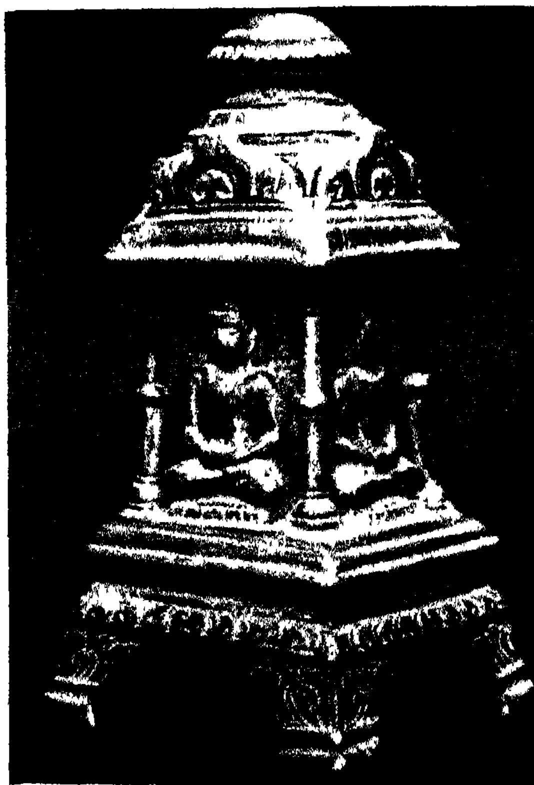
PLATE 340



National Museum: metal Tīrthaṅkara Ṛṣabhanātha (Madhya Pradesh)

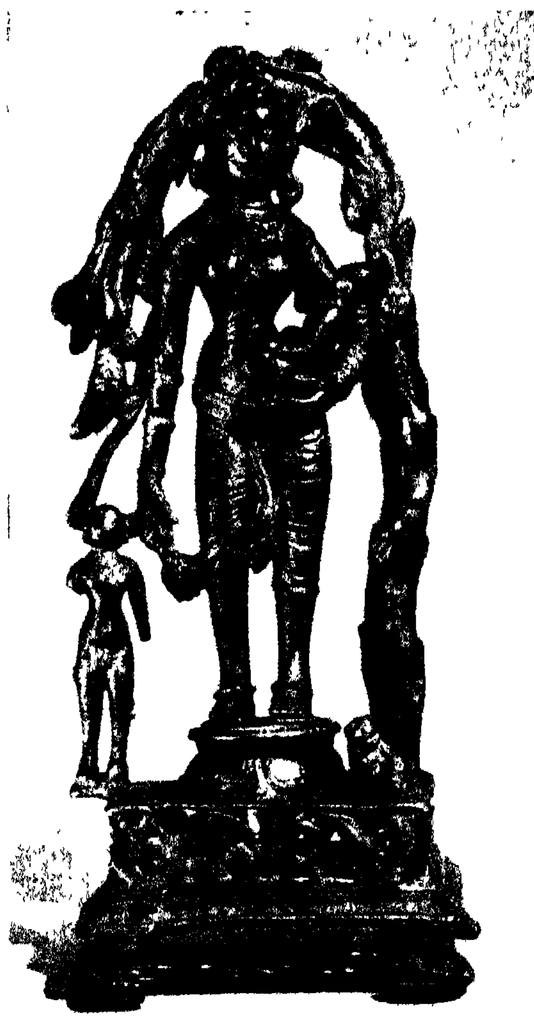


A. National Museum : a metal Tirthaṅkara (Karnataka)



B. National Museum : a metal *caumukha* (Rajasthan)

PLATE 342



B. National Museum : a metal
Ambikā (east India)

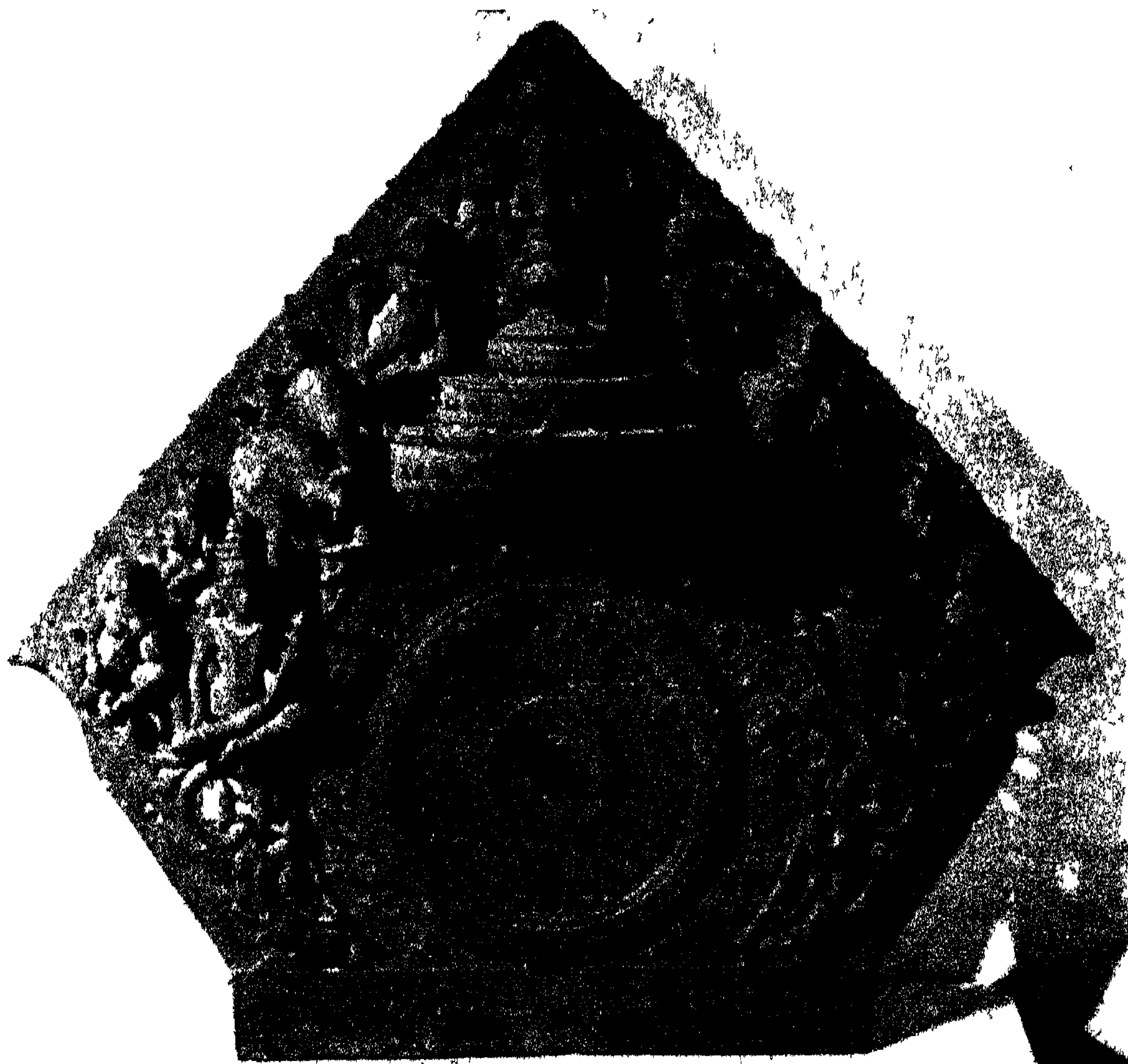


A. National Museum : a metal
Cakreśvarī (Uttar Pradesh)



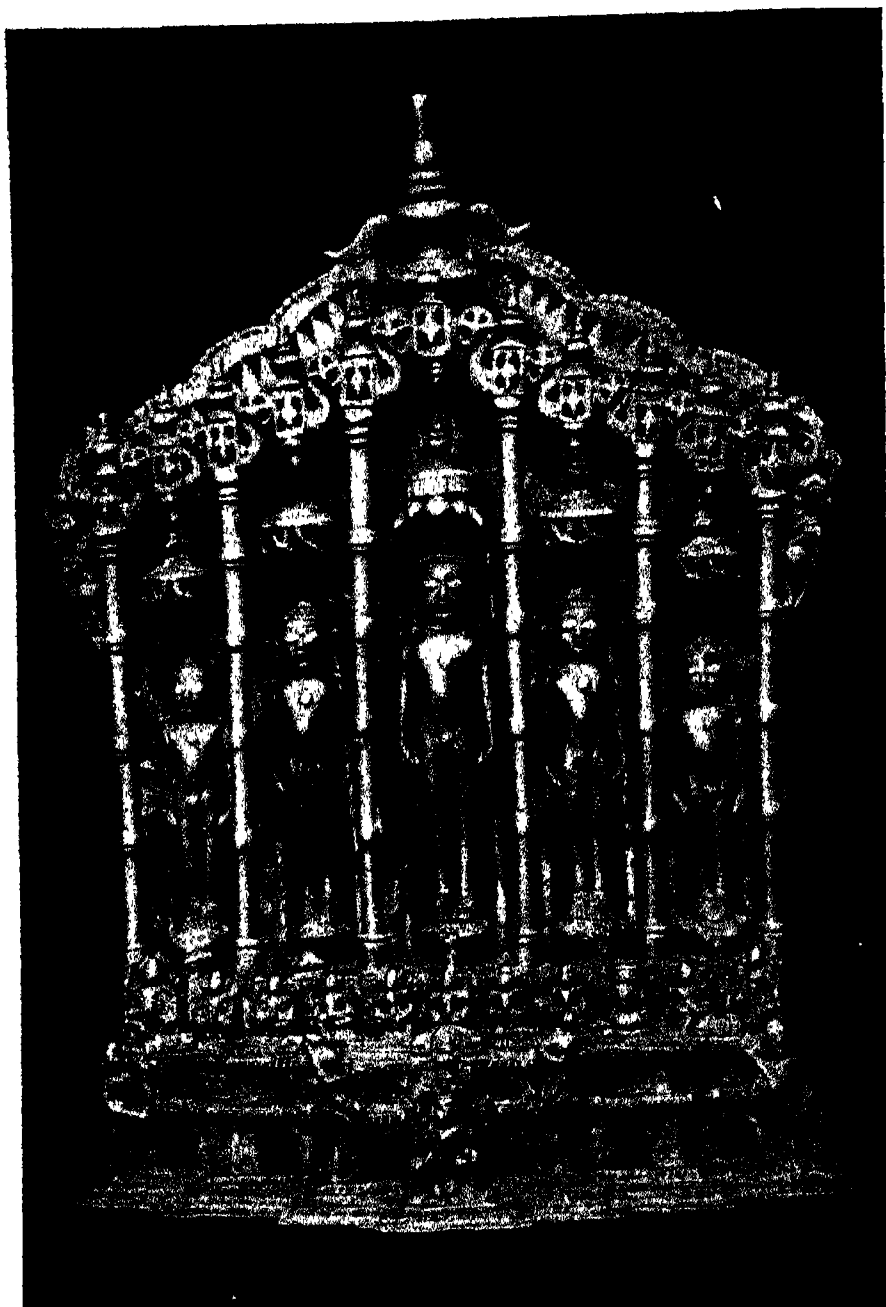
National Museum : metal Ambikā (Akota)

PLATE 344



National Museum : metal *parikara* of a Tirthaṅkara (Rajasthan)

PLATE 345



National Museum : metal *pañca-tīrthika* (west India)

PLATE 346

conch. On either side of his head is a Tīrthaṅkara in a rectangular niche seated in *dhyāna-mudrā*, beyond which is another niche containing Gandharvas. Below these are two Tīrthaṅkaras in *kāyotsarga*-pose and two attendant figures at extreme ends. On either side of the *siṁhāsana* are Kubera and Dharaṇa-priyā, the Yakṣa couple attending on him. Nava-grahas, etc., are shown as usual. The inscription at the back is dated *saṁvat* 1531 (Vikrama) and *saṁvat* 1427 (Śaka).

MUNISUVRATA (48·4/27): Seated in meditation on a lion-throne, he is shaded by a triple umbrella flanked by two elephants and two seated Jinas. On his either side stands a Tīrthaṅkara in *kāyotsarga*-pose. The Yakṣa couple attending on him are Varuṇa and Naradattā. His emblem, a tortoise, is badly mutilated. The back of the image bears an inscription of *saṁvat* 1509.

NEMINĀTHA (48·4/36): This is a rubbed figure, seated in meditation on a lion-throne under a triple umbrella. He has a rayed halo behind his head. On his either side is a seated Tīrthaṅkara enclosed in a rectangular niche and another standing one. The *siṁhāsana* is flanked by Yakṣa Gomedha and Yakṣī Ambikā. His emblem is a conch-shell. Other features are the same as in other figures. A dated inscription of *saṁvat* 1518 is engraved at the back of the image.

PĀRŚVANĀTHA (48·4/20): The Jina is shown seated cross-legged in *dhyāna-mudrā* on a lion-throne under the canopy of a seven-hooded serpent. His hair is arranged in small schematic curls and he wears a necklet and armlets. The eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. He is flanked by two seated and two standing Tīrthaṅkaras. Over the snake-hoods and on the base in front is an elephant on his either side. The *siṁhāsana* is flanked by Yakṣa Dharaṇendra and Yakṣī Padmāvatī and the Nava-grahas are depicted in the front. His emblem is a snake. The back bears an inscription of *saṁvat* 1487.

MAHĀVĪRA (48·4/17): Seated cross-legged in *dhyāna-mudrā* on a lion-throne under a triple umbrella with elephants and Gandharvas on either side, the Jina has his eyes, *śrīvatsa*-mark and the seat in front are inlaid with silver and copper. Two *caurī*-bearers stand on either side and the throne is flanked by Mātaṅga and Siddhāyikā, the Yakṣa and Yakṣī. His cognizance is a lion. The inscription on the back of the image is of *saṁvat* 1392.

A STANDING JINA (64·444): A rare Cāḷukyan bronze image shows the Jina as standing erect in *kāyotsarga*-pose on a lotus-pedestal with his hands hanging along the sides. His hair is nicely arranged into spiral curls over the head.

The *śrīvatsa-cihna* is absent. On stylistic basis it can be assigned to the tenth century. Plate 342A.

CAUMUKHĪS (63·1187) : One of them is small in size, with the miniature figures of Tīrthaṅkaras seated in *dhyāna-mudrā* on all the four sides. The upper part is decorated with a *caitya*-window with a *kalaśa* at the top. It is small-sized and belongs to *circa* tenth century. Plate 342B. Another *caumukhī* (47·109/207) has four Tīrthaṅkaras seated between two pilasters in four niches of a common pavilion, facing the four directions. It is square on plan and has a terraced base and a *śikhara*, the latter being crowned by a *kalaśa* or finial. It is damaged at places and is hollow inside.

CAKREŚVARĪ (67·152): Seated in *lalitāsana* on a lotus-seat mounted on a rectangular pedestal, she is eight-armed and carries discs in her six hands. Her front right hand is in gift-bestowing attitude and the corresponding left carries a citron. She wears a high crown, circular ear-rings and a garland. The back-frame showing the figure of Ādinātha in meditation is crowned by a triple umbrella. Garuḍa, the *vāhana* of the Devi, is depicted in front. The facial features of the figure have been rubbed off. The image is a fine specimen of the Pratīhāra art of the tenth century. Plate 343A.

TWO-ARMED AMBIKĀ (68·190) : She sits at ease on a couchant lion carrying a branch of a mango-tree (damaged at top) in her right hand and holding her child with the left. Her other son stands on her proper left. The back-frame is supported by *gaja-vyālas* depicted on either side of the goddess. A lotus-halo behind her head has flames emanating on all sides. A miniature figure of Neminātha in *ardha-padmāsana* is shown at the top of the image. The image is a west-Indian product of the ninth century. Plate 344.

FOUR-ARMED AMBIKĀ (48·4 11): Seated in *lalitāsana* on a couchant lion, mounted on a rectangular pedestal, she holds in her upper hands, a cluster of mangoes, in the front right a fruit and in the front left the child resting on the thigh. Another child stands to her proper right. She wears a *karaṇḍa-mukuṭa*, ear-rings, a necklace, bracelets, anklets and the lower garment. Around the head is a semicircular lotus-patterned halo. The back support is crowned by a *pūrṇa-ghaṭa* and also has a seated figure of Neminātha enclosed in a rectangular niche above the head of Ambikā. The typical crown, the broad face with prominent chin and the modelling of the figure suggest the hand of a Paramāra artist. The image bears an inscription dated *saṁvat* 1203.

A GILT AMBIKĀ (49·12/3): Standing gracefully under a fruit-laden mango-tree on lotus-pedestal mounted on a decorated rectangular base, she holds a

bunch of mangoes in the right hand while the left supports a child in her lap. Another naked child (hands damaged) stands on her left. She wears circular rings, a necklace, numerous bangles and a *sārī* and the anklets. Her mount, a lion, is depicted on her left. The elegant modelling of the figure suggests a tenth-century date and Pāla workmanship. Plate 343B.

PADMĀVATĪ (48·4/273): Seated cross-legged on a lotus-seat with a rectangular pedestal projecting in front, she is shaded by a canopy of a three-hooded serpent, on which is seated Pārśvanātha in meditation. In her upper right hand she holds a fruit, the lower right is in *varada*, in the upper left is a lotus and in the lower left a water-vessel. A scarf is worn around her shoulder and she wears the usual jewellery. A damaged cock, her cognizance, is depicted to the proper left. The trefoil arch on top, supported on two columns, has a beaded border and is surmounted by a *kalaśa*. The image, fashioned in western India, appears to belong to *circa* seventeenth century.

PADMĀVATĪ (47·109/124): Seated in *lalitāsana* on a circular pedestal, mounted on a square base, the four-armed Devī holds a goad in her rear right hand, and the front right is in gift-bestowing attitude; the rear left hand (now lost) held a noose and the front left carries a pomegranate-like fruit. She is shaded by a canopy of five-hooded cobra. A seated figure of a Tīrthaṅkara is shown above her head. The image is assigned to *circa* eighteenth century, but the provenance is unknown.

A PARIKARA (67·103): This is the back-frame for a Tīrthaṅkara image, the main figure of which is missing. In the centre, it has a big rayed halo composed of lotus-leaves and other ornamental designs. On its either side is a crocodile-face from which emanate beautiful scrolls of lotuses. Above these, a pair of Vidyādharas, bull-faced flying figures and elephant-riders, bringing garlands and offerings, and moving towards the deity, have been most remarkably illustrated. The umbrella in the centre has flying celestials on either side and at the top. Two of them are playing on bugles and the one in the centre at the top is blowing a conch to announce the *kaivalya* of the Tīrthaṅkara. The elegant modelling of the figures wearing typical *karaṇḍa-mukuṭas* and showing prominent facial features and the lotus-designs carved in the lower half of the *parikara* remind us of two contemporary images of Jaina Sarasvatī from Pallu, Bikaner (above, pp. 257 and 556). Stylistically it is a great masterpiece of the Cāhamāna art of the twelfth century. Plate 345.

PAÑCAVIṀŚATI-PAṬṬA OF PĀRŚVANĀTHA (63·73): Pārśvanātha stands in *kāyotsarga* with two other Jinas on either side. The *toraṇa* over the figures is

reminiscent of the gateways of the late medieval west-Indian temples. The back bears an inscription of *saṁvat* 1500 (A.D. 1443). Plate 346.

B.N. SHARMA
S.P. TIWARI

PRINCE OF WALES MUSEUM, BOMBAY

TRI-TĪRTHAKA OF JINA (113; height 89 cm.; stone, Ankai-Tankai, District Nasik). Under a three-tiered parasol the nimbate Digambara Jina stands in *kāyotsarga* flanked by a Jina on either side. All the three have hair-locks falling on their shoulders. The *mūla-nāyaka* is also flanked by a *caurī*-bearer on either side and what seems to be a donor-couple squatting at his feet. On the top of the *parikara* are represented the *prātihāryas*, while a row of musicians is depicted along the top edge. The leaf-pattern behind the nimbus may represent their *bodhi-vṛkṣas*. It may be observed here that the hair-locks falling on shoulders, which generally helps in identifying Ṛṣabhanātha, appear as a *cliche* in the Ankai sculptures, for even Pārśvanātha has been depicted with hair-locks falling on the shoulder. *Circa* ninth-tenth century. Plate 347A.

PAÑCA-TĪRTHIKA OF JINA (114; height 88·5 cm.; stone; Ankai-Tankai). The Digambara Jina standing in *kāyotsarga* is flanked on either side by a seated Jina in a niche at the top and a standing Jina in *kāyotsarga* below. The *mūla-nāyaka* is flanked on either side by *caurī*-bearers. The stele, however, is more elaborate with architectural pilasters supporting the attendant Jinas and the miniature shrines above. The *gaja-vyāla* motif appears on either side. Inscription on the pedestal. Plate 347B.

YAKṢA DHARAṆENDRA (119; size 43·5×76 cm.; grey stone; Karnataka region). The four-handed Yakṣa is seated in *lalitāsana* on a cushion, with right leg pendent. Highly ornamented with a big tapering crown, the figure holds a lotus, a mace (?) and a *pāśa* in three of his four hands, and his original left hand is in *varada-mudrā*. He is seated against an elaborate *prabhāvalī* decorated with a floral scroll with a crest of *kīrttimukha*. Though the placement of emblems in his hands does not corroborate any iconographic requirement, the three-hooded serpent-canopy over his crown helps in identifying this figure as that of Dharaṇendra. The ornate carving of the figure reflects influences of the Hoysaḷa style. *Circa* twelfth century. Plate 348.

YAKṢĪ PADMĀVATĪ (121; size: 48×78 cm.; grey stone; probably Karnataka). A companion figure of Yakṣa Dharaṇendra, the Yakṣī holds her emblems identically with those held by the Yakṣa except that her left hand is broken at the wrist. Her crown is surmounted by a single-hooded cobra.

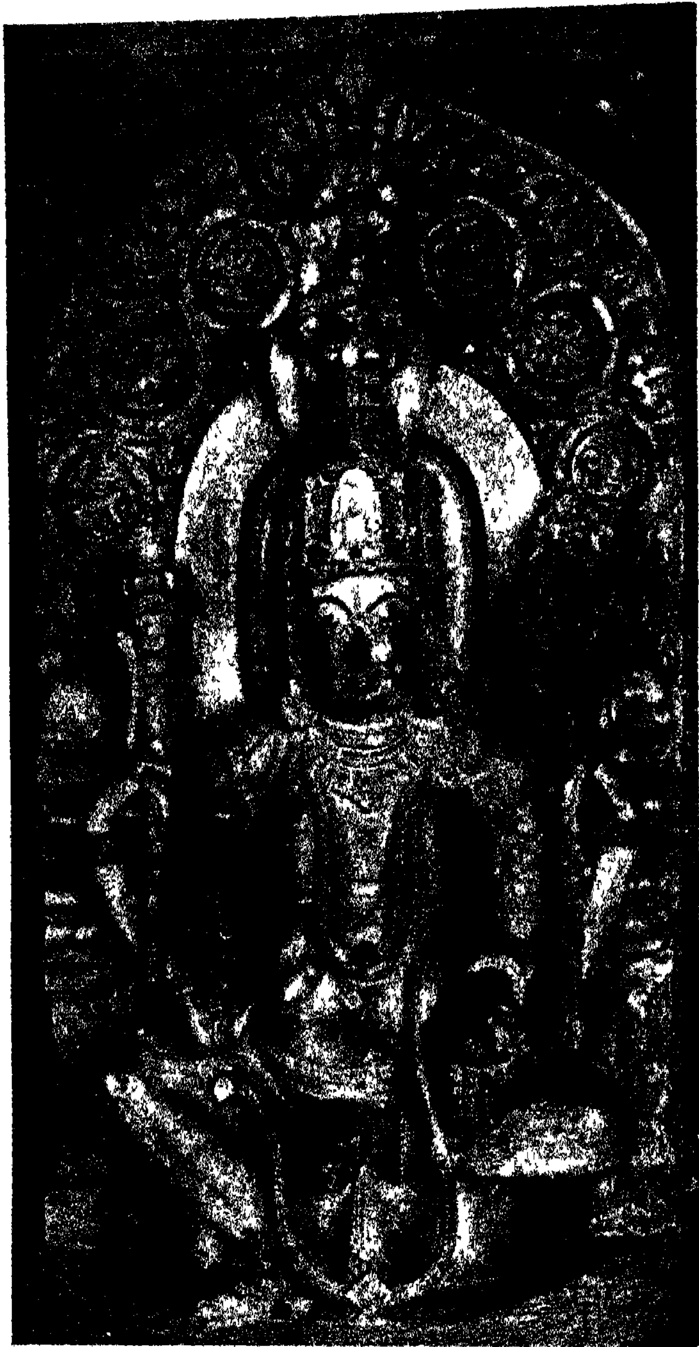


A. Prince of Wales Museum : *tri-tīrthika* of Jina (Ankai-Tankai)



B. Prince of Wales Museum : *pañca-tīrthika* of Jina (Ankai-Tankai)

PLATE 347



Prince of Wales Museum: Yakṣa Dharaṇendra (Karnataka)

PLATE 348



A. Prince of Wales Museum : Mahāvīra (Karnataka)

B. Prince of Wales Museum : *eka-tīrthika* of Mahāvīra (Virwah)



PLATE 349



A. Prince of Wales Museum : *caurī*-bearer (Rajasthan)



B. Prince of Wales Museum : bronze Tirthaṅkara (Vala)

PLATE 350



Prince of Wales Museum: bronze *caturviṁśati-paṭṭa* of Ṛṣabhanātha (Chahardi)

PLATE 351

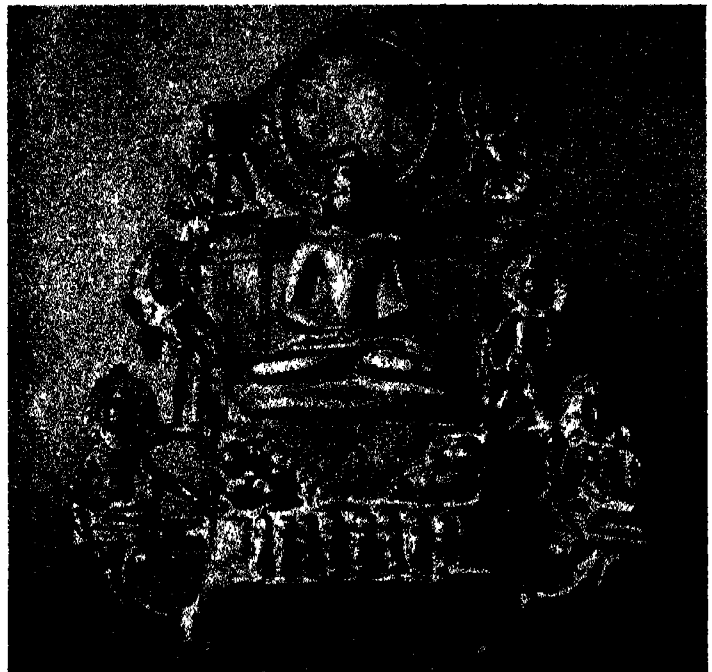


Prince of Wales Museum: bronze Gommaṭeśvara (Sravanabelgola)

PLATE 352



A, Prince of Wales Museum : bronze Yakṣī (Karnataka)

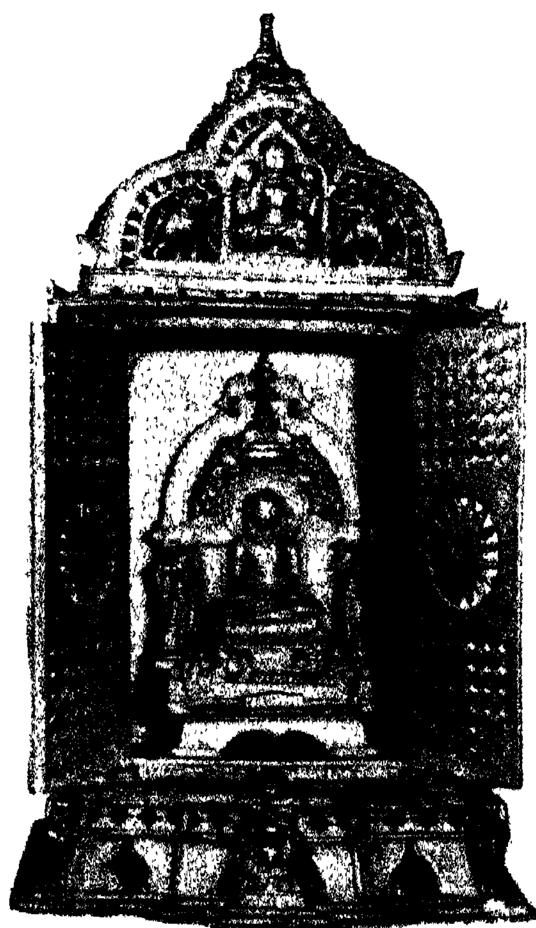


B. Prince of Wales Museum : brass Tīrthaṅkara Ṛṣabhanātha (west India)

PLATE 353



A. Prince of Wales Museum : bronze *tri-tīrthika* of Pārśvanātha (probably Basantgarh)



B. Prince of Wales Museum : brass *caitya-gṛha* (Gujarat)

PLATE 354

MAHĀVĪRA (116; size 43×116 cm.; schist; Karnataka). The Digambara Jina, recognizable by his cognizance, the lion, on the pedestal, stands in *kāyotsarga*, on a lotus resting on a *tri-ratha* pedestal. He is flanked by Yakṣa holding a citron in his left hand and the Yakṣī holding a *pustaka* in her left hand. The *śrīvatsa*-mark is absent. The stele is an architectural composition of two pilasters each supporting a *makara* (?) on which is seated an unidentifiable deity. The oval *prabhā* has a scroll-pattern with a *kīrttimukha* crest. A peculiar feature, noticeable in the Karnataka sculptures, is the three-tiered *chatra* over Mahāvīra's head. Plate 349A.

EKA-TĪRTHIKA OF MAHĀVĪRA (117; marble; size 51×143·5 cm.; Virwah, Thar and Parkar District, Sind). The Jina stands in *kāyotsarga* on a *pañca-ratha* pedestal. He wears an undergarment indicated by a broad waist band fastened by a *kīrttimukha*-clasp while a stylized zigzag pattern between his legs indicates an end of the *dhotī*. On his chest is the *śrīvatsa*-mark, while the nipples of his breast are marked by a dotted circle (suggesting flower ?). He is flanked by a *caurī*-bearer on either side, while the donor-couple is seated in *añjali-mudrā* at his feet. His *parikara* is ornately carved representing four seated and one standing Vidyā-devīs on the vertical column on either side. On the *chatra* around are represented the *prātihāryas*. On the upper edge of the *parikara* are represented the musicians. Inscription dated *saṁvat* 1139 (A.D. 1080). Plate 349B.

CAURĪ-BEARER (118; height 87 cm.; marble; Rajasthan). Evidently a part of a Jina's *parikara*, the figure stands in *tri-bhaṅga* holding the flywhisk in his right hand and the left hand in *kaṭyavalambita* posture. The figure is richly decorated with an ornamented *kirīṭa-mukuṭa*, pearl necklaces, *hāra*, *kuṇḍalas*, bracelets, armlets and anklets. He wears a *dhotī* fastened to the waist with rope-band and pearl strings and also wears a *paryastikā* across his thighs. *Circa* twelfth century. Plate 350A.

DONOR (?) (127; size 38×55·5 cm.; marble; Rajasthan). The bearded male figure with sharp features is seated in *lalitāsana* on a *caukī* with right leg pendent. His hair is combed back and tied in a bun seen on his left shoulder, while his nimbus comprises an elaborate lotus. He is clad in a *dhotī* and a scarf passes over his arms with its ends hanging down. In his two hands he holds stylized lotuses. The pilasters on the stele support two miniature shrines enshrining a Yakṣa and a Yakṣī; above it is a trefoil *toraṇa* with an enshrined Jina at the crest. The inscription, dated *saṁvat* 1242 (A.D. 1185), on the pedestal mentions that the image was got made by one Śaktikumāra. Above, plate 200.

PĀRŚVANĀTHA (32; height 21·5 cm.; bronze). The nude Jina stands in *kāyotsarga* with the right forearm missing. Behind his head is a five-hooded snake, his *lāñchana*, whose recoiled body is visible between his two legs. The features are very archaic. His broad shoulders, the modelling of the torso and the elongated legs compare with Kushan features visible in some of the early bronzes from the Chausa hoard, now in the Patna Museum.[1] The broken tenon below the feet indicates that it must have been mounted on a pedestal which is now missing. *Circa* second century A.D. Above, plate 37.

JINA (122; height 22 cm.; bronze; Vala, Gujarat). The Jina wearing a lower garment stands in *kāyotsarga* on a circular beaded pedestal with a square base. His face is oval with long perforated ear-lobes; his hair is done in schematic curls with an *uṣṇīṣa* at the top. The *śrīvatsa* is conspicuously absent. A lug at the back of the image and a broken tenon on the back side of the pedestal must have been for a *chatra*, now missing. The features and the modelling of the torso, as also the pattern of the *dhotī*, suggest its proximity to the Gupta tradition visible in the cave-sculptures of the Deccan. The back is plain and unmodelled. *Circa* sixth century. Plate 350B.

JINA (34; height 18 cm.; bronze; Vala). The Jina stands in *kāyotsarga* on a square pedestal. He wears only a *dhotī* modelled on the front side while the back is plain. The head seems disproportionately bigger than the torso. The oval halo behind the Jina supports a plain circular nimbus and is cast along with the image. *Circa* sixth century.

CATURVIṀŚATI-PAṬṬA OF ṚṢABHANĀTHA (42; size 34×58·5 cm.; bronze; Chahardi (Chopda), District East Khandesh). On a double lotus supported by a *tri-ratha* pedestal stands the *mūla-nāyaka* in *kāyotsarga* attitude. He is clad in a plain *dhotī* tied at the waist by a girdle with looped knot. His shoulders are rather flat but broad in contrast to his rounded waist and bulging hips. The face is broad, the features well-modelled. His hair is done in schematic curls with tapering *uṣṇīṣa* and curled locks falling on the shoulders have led scholars to identify him as Ṛṣabhanātha. His eyes are inlaid in silver and the *śrīvatsa*-mark on his chest is inlaid in gold. His pedestal is supported by two lions facing in opposite direction; in the centre is the wheel flanked by a deer on

[[1] For the view of U.P. Shah on the date and provenance of the bronze, see above pp. 87-88. The present writers, however, observe : 'It is necessary to re-assess the dating of the bronze on the basis of the evidence provided by the Jaina bronzes of the Kushan period from the Chausa hoard. The broad shoulders and elongated limbs of our bronze have a closer affinity to those of the Chausa images.'—Editor.]

either side. At the base of the *tri-tīrthi* are represented half-bodied Navagrahas. It is his *parikara*, however, which is worth noting. On his either side are three seated nimbate Jinas arranged vertically that the rest are represented in four horizontal rows. In the topmost row in the centre is depicted Pārśvanātha seated in a niche. On either side of the vertical row of Jinas is a flywhisk-bearer standing on a floral pedestal emanating from the *tri-ratha* pedestal. On a lower level, on lotuses emanating from the pedestal, is seated in *lalitāsana* to his right his Yakṣa holding a citron in his right hand and a mongoose in his left, while on his left is seated the Yakṣī holding a mango-branch in her right hand and supporting a child in her left lap. At the farthest ends are *gaja-vyālas* and along the upper edge of the *parikara* is a row of musicians. At the crest is a three-tiered *chatra* done in the Karnataka style. There is an inscription on the back of the pedestal. *Circa* ninth century. This image stylistically belongs to the Rāṣṭrakūṭa tradition. Plate 351.

BĀHUBALI (105; size 17×51 cm.; bronze; Sravanabelgola). The nude figure of Bāhubali stands in *kāyotsarga* on a round base apparently detached from a bigger pedestal. His shoulders are rather broad but the torso and the limbs are naturalistically modelled. His face is oval with full cheeks, prominent nose, and well-marked lips and the eyebrows are slightly raised. The ears are long and perforated. His hair is combed backward in thick incised pattern and thickly curled hair locks can be seen prominently over his shoulders. A meandering creeper in high incised relief entwines his legs and arms. Eighth-ninth century. Plate 352.

YAKṢĪ (65·2; height 22·5 cm.; bronze; Karnataka). The bare-breasted female figure clad only in a lower garment stands with flexed body on a square pedestal, holding a *cāmara* in her right hand and resting her left hand on a column of what appears to be ten *kalaśas* (?) or sacred-water jars. Her features are archaically modelled with a flat nose, thick lips and thick eyebrows. Her coiffure is elaborate. Her lower garment is indicated by an end of the garment done in high relief on her left thigh and chord-like girdles around her waist. She wears armlets and anklets. Plate 353A.

UNIDENTIFIED JINA (67·7; height 15 cm.; brass; west-Indian school, Akota style). The Jina is seated in *dhyāna-mudrā* on a cushion resting on a *siṁhāsana*. The figure, though defaced, shows an oval face, long perforated ear-lobes and and a prominent *uṣṇīṣa*. The neck is *kambū-grīvā*. He is flanked by nimbate Yakṣa and Yakṣī, the Yakṣa holding a mongoose and a citron and the Yakṣī the branch of a mango-tree. His circular *prabhā* with a beaded pattern rests on two plain pilasters with a cross-bar. The *dharma-cakra* flanked by a donor on

either side appears prominently on the pedestal. The *śrīvatsa*-mark on the chest and the Nava-graha on the pedestal are absent. Dated *saṁvat* 994 (A.D. 887).

ṚṢABHANĀTHA (67·6; size 23·3 cm.; brass; west-Indian school, Akota style). The Jina is seated in *dhyāna-mudrā* on a cushion resting on a carpeted *siṁhāsana*. Partially defaced, the eyes are inlaid in silver, long perforated ear-lobes and prominent *uṣṇīṣa*. *Śrīvatsa*-mark on the chest. While the Yakṣa and Yakṣī figures are as in the previous image, the *parikara* needs special mention. The *cāmara-dharas* flanking the Jina and the *gaṇadharas* flanking the nimbus owe their origin to the Deccan-Karnataka tradition. Late ninth or early tenth century. Plate 353B.

TRI-TĪRTHIKA OF PĀRŚVANĀTHA (67·12; height 15·5 cm.; brass; west-Indian school, probably from Vasantagarh). The Jina is seated in *dhyāna-mudrā* on a *viśva-padma* done in openwork lotus-scroll. The face is squarish, the elongated ears touch the shoulders and the *uṣṇīṣa* is prominent. He is flanked on his right by Ṛṣabhanātha and on his left is Mahāvīra, both standing in *kāyotsarga* against oval *prabhā*. The other figures of the *parikara* are those of Yakṣa Dharaṇendra and Yakṣī Padmāvatī. On the pedestal is the wheel flanked by a deer on either side. *Circa* 1050. Plate 354A.

CAITYA-GṚHA (57·14; size 20×12×33 cm.; brass; Gujarat). It is a rectangular shrine with a base, walls and *śikhara* surmounted by a *kalaśa*. In the niche in the centre of the base is a Yakṣī, while a donor figure appears at each end. Nava-grahas are depicted on the base. The *prākāra* has two doors, while on the dome is enshrined Sarasvatī flanked by an elephant on either side. Such portable shrines have been a common feature of household-worship meant to enshrine the *kula-deva* of the family. *Circa* seventeenth century. Plate 354B.

MOTI CHANDRA
SADASHIV GORAKSHAKAR

MUSEUMS IN RAJASTHAN

JAINA TRUST, SIROHI

The earliest hoard of Jaina bronzes in Rajasthan, now with the Jaina Trust, Sirohi, comes from Vasantagarh near Pindwada, Sirohi District. It has yielded two big free-standing Tīrthaṅkara images in *kāyotsarga*-pose. One represents Ādinātha with traces of hair-locks falling on the shoulders. It is



Bikaner Museum: bronze Tīrthaṅkara Pārśvanātha (Amarsar)

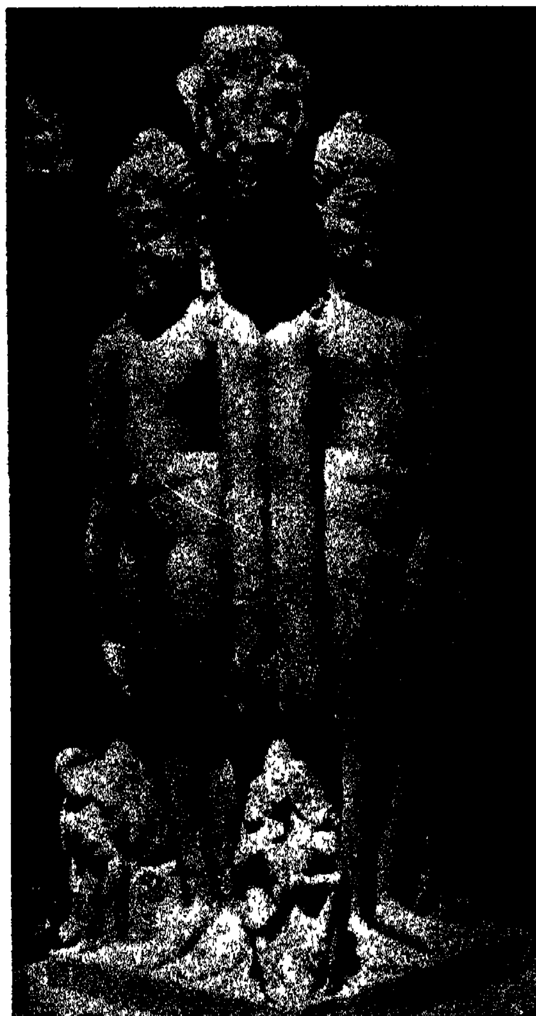


A. Ahar Museum : torso of a bronze Tīrthaṅkara (Ahar)



B. Udaipur Museum : Kubera (Bansi)

PLATE 356



B. Bharatpur Museum: *sarvatobhadra*



A. Jodhpur Museum : Jivantasvāmin



A. Bharatpur Museum : Tīrthaṅkara Neminātha



B. Jaipur Museum : Tīrthaṅkara Munisuvrata (Narhad)

PLATE 358

about 1·06 m. in height. The other image bears an inscription of Vikrama-*saṁvat* 744 on the pedestal, which records that 'it was cast by Śivanāga . . . for the spiritual benefit of acquiring right knowledge, right action and right faith.' The Vasantgarh group also contains some other bronzes, noteworthy among which is one of Sarasvatī who holds a lotus-stalk in her right hand and a manuscript in the left. Her crown is elaborate, with a sun-disc atop and *makara*-head on either side. The halo, in the form of a dotted rim, reminds us of similar haloes from northern and western India. The hoard also contains some Jaina bronzes of the eighth-ninth centuries.

Bikaner Museum

There are a dozen bronzes from Amarsar, now preserved in the Bikaner Museum. This group includes a *caurī*-bearer, which, from the artistic point of view, is highly attractive. A sitting Pārśvanātha is illustrated here (plate 355). The collection also includes one of the two famous marble Sarasvatīs, discovered at Pallu in Bikaner District, a superb specimen of Cāhamāna art (above, plates 154 and 337).

Ahar Museum, Udaipur

Ahar (Āghāṭapura, near Udaipur) seems to have been a centre of Jaina art during the early medieval period. An early medieval Jaina bronze was unearthed about thirty years ago. Now preserved at the Museum at Ahar, it is more than life-size in height and shows a seated Tīrthaṅkara in a meditative pose (plate 356A).

Pratap Museum, Udaipur

The Pratap Museum has in its collection a fifth-sixth century headless statue of Ambikā carved out of local greenish-blue schist (*pārevā*). Its findspot is Jagat (District Udaipur). The goddess carries a bunch of mango-twigs in the right hand and holds a baby on her lap with the left. There is, however, no Jaina emblem as such on the image. This collection has also a rare statue of Jaina Kubera (plate 356B). Datable to the eighth-ninth century, it is carved out of greenish blue schist. Its findspot is Bansi in Chitor District. The seated deity holds a citron in the right hand and a money-bag (*nakulaka*) in the left. A couchant elephant is shown below. Above the curly hair of Kubera is an attractive crown studded with the miniature figure of a Jina and another similar figure still above.

JODHPUR MUSEUM

A very fine specimen of Jīvantasvāmin image (plate 357A), datable to tenth-eleventh century, is on display in the Jodhpur Museum. It comes from Khimvsar, Nagaur District. The sculpture is well-preserved and the execution is superb. The museum has also a twelfth-century image of Jaina Mahiṣa-mardinī. The white-marble image of the Devī is mentioned as that of *Saccikā* in the inscription (Vikrama year 1237) on its pedestal, which also records that it was installed by the chief of the Jaina nuns. It is interesting to note that according to the *Upakeśa-gaccha-paṭṭāvalī*, the Jaina Ācārya Ratnaprabha-Sūri converted Mahiṣamardinī to the Jaina pantheon under the name of Saccikā, who is none else but Saciyā-Mātā still worshipped in a contemporary temple at Osia. [Cf. above, p. 252.—Editor.]

BHARATPUR MUSEUM

An image of *sarvatobhadra* Ādinātha, preserved in this Museum, is important from the iconographic point of view. The standing nude Tīrthaṅkara (plate 357B) is to be seen on all the four sides, in strict accordance with the Jaina tradition of *samavasaraṇa*. He has matted locks on the head. The collection includes also an image of Neminātha, with a conch-mark on the pedestal (plate 358A).

DUNGARPUR ART-GALLERY

Among the exhibits in this Gallery is an early medieval (seventh-eighth century) statue of seated Ādinātha, carved out of local *pārevā* stone.

AJMER MUSEUM

An important exhibit in this collection is a colossal bust of Ādinātha, datable to the sixth-seventh century. Its findspot is Shergarh (Dholpur, Bharatpur District). The hair-locks falling on the head, curls surmounted by matted locks, oval halo at the back, etc., show the skill of the artist in executing the image. A headless image in the Museum, appearing to be of the early medieval period, is of Pārśvanātha.

CENTRAL MUSEUM, JAIPUR

This Museum preserves an elegant early medieval statue of black stone, showing a standing Munisuvrata in *kāyotsarga*-pose. It was found, like another image in the National Museum, New Delhi (above p. 556), at Narhad near Pilani (plate 358B).

R.C. AGRAWALA

MUSEUMS IN ANDHRA PRADESH

STATE MUSEUM, HYDERABAD

Some eleven bronzes from Bapatla, Ongole District, are now preserved in this Museum. The bronzes belong to the ninth century. The important pieces are the following:

A Vardhamāna is seated in meditation between a Yakṣa and a Yakṣī, while *caurī*-bearers are carved above. He has a *prabhā* surmounted by a triple parasol. The inscription on the image, written in Kannaḍa script, dates to the ninth century. In another piece, Nemināthа is seated on an elaborate *siṁhāsana* with a *prabhā* behind his head. The mango-foliage is very elaborately carved. His Yakṣī Ambikā with her child is carved just below. The triple parasol is above the *prabhā*. There is another Neminātha in the group. Other pieces include another of Vardhamāna, a Pārśvanātha, and a Vidyā-devī. Not much of artistry can be seen in these images, except in that of Vidyā-devī who wears a necklace and a thick *yajñopavīta*. The left hand holds a lyre, while the right hand holds the plectrum. Her hair is arranged like a fan. Special mention may also be made of the image of Ambikā, which is very realistically carved. Neminātha is represented on the trefoil arch. The mango-tree is very artistically represented, and Ambikā holds a bunch of mangoes. She wears several ornaments of the typical Rāṣṭrakūṭa style.

A good number of images in the Museum-collection come from several important Jaina centres. We may mention here a beautifully-carved Bāhubali (plate 359A) coming from Patancheruvu. The image, in *kāyotsarga* with creepers entwining his legs and ending in twirls at the top on either side, encasing Yakṣīs (or sisters of Gommaṭa?), is powerful and elegant. The stems are held by Yakṣīs in one hand and the other hand is *kaṭyavalambita*. The *svastika*-mark is decoratively carved as a diamond; the *prabhā* is in the form of a lotus. The image is dated to *circa* twelfth century. Another important piece is that of Mahāvīra, with twenty-three other Tīrthaṅkaras carved around him (plate 359B). The Kannaḍa inscription on the image puts its date in the twelfth century. An Ambikā image, though its head is lost, is very important. The goddess is seated in *bhadrāsana* and wears a long chain, necklace, *valayas*, etc. She holds a bunch of mangoes. Another important icon is that of Sarasvatī (plate 360). It is endowed with a suppleness of form and flexibility of *bhaṅgas*. She is bedecked with all sorts of ornaments. The minor icons in the complex, the *prabhā* and the Tīrthaṅkaras above are all left without polish, while the main image is highly polished. The inscription in Devanāgarī script is dated

1178 (twelfth century). Patancheruvu has also yielded a *caumukha* with a *śikhara*.

An important centre of Jainism was Nizamabad. A Pārśvanātha image endowed with all the *mahā-puruṣa-lakṣaṇas* comes from this place. The place has also yielded several other figures.

Gulbarga was another centre. The Museum has a Pārśvanātha figure in *kāyotsarga* from this place. Besides the five-hooded snake-canopy the image includes *caurī*-bearers and a triple *chatra*. The inscription, which refers to the image as that of Pārśvanātha (Pārśvadeva), is palaeographically assignable to the twelfth century.

A number of sculptures were found at Dharmavaram which had a Jaina temple. The Museum has a *caumukha* from this place. Each of its facets is divided into three panels, each panel showing two Tīrthaṅkaras. The total number thus comes to twenty-four, thus making it a *caturviṁśati-paṭṭa* (plate 361A). The images are cut in low relief. Traces of a much-faded inscription are to be found on the image.

Some beautiful Jaina sculptures are exhibited in the premises of the office of the Director of Archaeology and Museums. They include a Pārśvanātha, about 92 cm. in height, standing nude in *kāyotsarga* with a seven-hooded coiled serpent covering his head. A three-tiered *chatra* crowns the snake-hood. Twenty-three Tīrthaṅkaras in *yoga-mudrā* are represented over the frame; two attendants, one male and one female, bearing *cauris* stand at the bottom on either side. Two more male *caurī*-bearers, standing on *makaras*, are carved near the shoulders of the main figure.

An image of Candraprabha, about 70 cm. in height, shows him seated in *padmāsana* with hands in *yoga-mudrā*. His hair is shown in tiny ringlets; he has elongated ear-lobes. The moon is incised on the middle of the base. On the basis of an inscription in Telugu-Kannaḍa characters the image can be assigned to the eleventh century.

KHAZANA BUILDING MUSEUM, GOLCONDA

Among the collection is an unfinished slab with two *caurī*-bearing attendants standing on either side at the bottom (plate 361B). Due to some unknown reason, the main figure in the middle was not carved. Tīrthaṅkaras seated in *padmāsana* are shown at the top of long stalks in the cusps of trefoil

creeper-design issuing from the mouths of *makaras*. Three Tīrthaṅkaras are shown seated in *padmāsana* in the middle of the *makara-toraṇa*. An image of Ādinātha, about 1·53 m. in height, shows him standing in *kāyotsarga*. He has a canopy over his head raised by two elephants on either side. There is a *prabhā* behind his head which is shown with elongated ear-lobes carrying *makara-kuṇḍalas*. The hair is shown in tiny ringlets. There is a *śrīvatsa*-symbol on the chest. Two attendants and two kneeling devotees are shown on either side at the bottom. The image belongs to the twelfth century.

A black basalt image shows Pārśvanātha standing in *kāyotsarga* with a seven-hooded serpent covering his head as a canopy. Two attendants carrying flywhisks are represented on either side at the back of the *makaras*. Another image of Pārśvanātha, also in *kāyotsarga*, 1·5 m. in height, is carved in dolerite. A seven-hooded snake covers his head as a canopy. The Yakṣa and Yakṣī are at the bottom on either side. A similar image of Pārśvanātha in black basalt, 1·63 m. in height, is assignable to the twelfth century. A huge figure of Mahāvīra, seated in *padmāsana* and with hands kept in *dhyāna-mudrā*, is carved on pink sandstone. At the back of the head is a plain *prabhā-maṇḍala*. Its height is 1·73 m. The image probably belongs to the tenth century. An image of Supārśvanātha, 75 cm. in height, shows him in *kāyotsarga*. A coiled serpent is shown in relief at the back. Other Tīrthaṅkaras are shown on either side in vertical rows. The Yakṣa and the Yakṣī are shown at the bottom. The image is datable to the twelfth century. A black basalt image of Gommaṭeśvara or Bāhubali shows him standing in *kāyotsarga* with a creeper coiled round his legs. The height is 1·73 m. Mallinātha, carved on highly-polished black basalt, is shown standing in *kāyotsarga*. His two attendants are on either side. There is a prominent *śrīvatsa* on his chest. He is shown with ringlets of hair, and his elongated ear-lobes carry *śaṅkha-kuṇḍalas*. The height of the image is 1·43 m. It is datable to the twelfth century.

A colossal figure of Pārśvanātha, 3·25 m. in height, standing in *kāyotsarga*, is reported to have been brought from Chilukuru, a famous Jaina *basadi*, about 20 km. from Hyderabad. The image is carved on sandstone. The modelling of the face is exquisite. He is shown with curly hair and elongated ear-lobes. Over the head is a snake-hood canopy. The left arm of the image is damaged. Another beautifully-carved image, that of Mahāvīra, shows him seated in *padmāsana* with his hands in *dhyāna-mudrā*. The image is carved on highly-polished black basalt and is about 1 m. in height. Two *caurī*-bearers, each about 75 cm., are carved separately for installation on either side of the main image. They carry fruits in the right hand and flywhisk in the left. On their

heads are beautiful *mukuṭas* bedecked with precious stone and tassels. They also wear *cakra-kuṇḍalas*.

There are, in the collection, some inscribed rectangular granite slabs with figures of Mahāvīra, Pārśvanātha and other Jinas carved at the top. The inscriptions mention the gifts of land and garden.

MOHD ABDUL WAHEED KHAN

SALAR JUNG MUSEUM, HYDERABAD

In the small but interesting collection of Jaina images in the Sālar Jung Museum, one, carved in black stone, represents five Tīrthaṅkaras, including the main figure of a large standing nude in centre in *kāyotsarga*-pose (plate 362A). Two Jinas sit on the top of an inscribed pedestal, on two sides of the feet of the central standing figure, and two on the sides of his shoulders. They are all carved in relief on the plain oblong stela. The central figure is cut in relief in the middle of the slab and has a halo behind the head. A flywhisk appears on each side of the head of the central Tīrthaṅkara. On the top of the central figure is the umbrella (*chatra*) with its front circular side (rim) ornamented with festoons. The two small Tīrthaṅkaras near the legs also have umbrellas overhead. The sculpture dates to *circa* twelfth century and bears an inscription in Kannaḍa on its pedestal. The sculpture is reported to have hailed from Karnataka.

The next stone sculpture is elaborately-carved sculpture (plate 362B), from Kupbal, Mysore State, of *circa* twelfth century. The front sides and the tip show miniature figures of twenty-three Tīrthaṅkaras, who are seated in the centre of circles formed of a winding creeper. The central figure is a nude Pārśvanātha against a coiling serpent, whose seven hoods appear over its head. On the front side of the pedestal is an inscription in Kannaḍa characters, and over the pedestal is a small figure of Dharaṇendra Yakṣa on the right of the Jina, of Padmāvatī Yakṣī on the left.

A metal image of standing Pārśvanātha, with a nine-headed cobra holding a canopy over the Jina's head (plate 363A), seems to be earlier in age than the above two stone sculptures. Probably it comes from Maharashtra. The stiff broad shoulders, the face with thick lips and the long nose with a broad bridge suggest an age around *circa* eighth century or somewhat later.

A *pañca-tīrthika* image (plate 363B) with an inscription on the back bears the date *saṁvat* 1453 (A.D. 1396) and is said to have been installed by certain

saṅghapatis of Prāgvāṭa caste. The (central) image is said to represent Mahāvīra. There are two standing Tīrthaṅkaras by the sides of Mahāvīra, and on each end is a standing flywhisk-bearer. By the sides of the halo are two sitting Tīrthaṅkaras. The fifth Jina is represented by the central figure of Mahāvīra. On the right and left ends of the lion-throne of the Jina are shown respectively the figures of the attendant Yakṣa and Yakṣī. In the centre of the lowermost end of the *pīṭha* on which the lion-throne is placed is a worn-out figure.

A *caturviṁśati-paṭṭa* is represented in a bronze (plate 364A). The central and larger figure is seated in the centre on a cushion placed on a lion-throne. In the centre of the broad platform is a *dharma-cakra* flanked by two deer, below which is the figure of Śānti-devī. Celestial musicians and dancers are shown by the side of the Yakṣa and Yakṣī on each end of the throne. On the top is a *maṅgala-kalaśa*. An inscription on the back says that it was installed in *saṁvat* 1530 (A.D. 1473).

A much later *caturviṁśati-paṭṭa* has the central image representing Pārśvanātha, sitting under a canopy of seven hoods of a cobra (plate 364B). The arrangement of the Tīrthaṅkaras in various arched niches in horizontal panels, one above the other, and having a semicircular arched superstructure suggests a southern type of *vimāna*. The bronze is dated to *circa* eighteenth century.

D.N. VARMA

MUSEUMS IN MADHYA PRADESH

STATE MUSEUM, DHUBELA

The State Museum in Dhubela Palace near Nowgong in District Chhatarpur has over fifty images of Jaina Tīrthaṅkaras and their Śāsana-devatās of the Candella and Kalacuri periods. The sculptures representing the art of the Kalacuris were originally collected from various places in the former Rewa State in Baghelkhand. Most of the Candella sculpture are from Mau, about 1 km. from the site of the Museum itself. Some were collected also from the Jagatsagar tank near by. The other exhibits are from Tikamgarh, Mohangarh, Nowgong, Garoli and Jaso.

Sculptures from Mau and Nowgong

The images acquired from Mau and the Jagatsagar tank are of granite. Some of them have short records incised on the pedestals which give information about the donor and the date. The inscriptions are datable between Vikrama-*saṁvat* 1196 (A.D. 1139) and 1220 (A.D. 1163).

TIRTHAṄKARAS : There are two images (11, size 51 by 47 cm., and 26, height 1·12 m.) of Ṛṣabhanātha in *padmāsana* (plate 365A) and *kāyotsarga* respectively. The pedestal-inscription, dated *saṁvat* 1223 (A.D. 1141), of the seated image, says that it was worshipped by Ālhaṇa, probably of the Koṁce-*gotra*, and by Rūpā perhaps his wife. Śāntinātha is represented in an image (24, height 160 cm.), where the Tīrthaṅkara stands in *kāyotsarga* with the *śrīvatsa*-symbol on the chest (plate 365B). The hands of the figure are broken. The image, which is said to have come from the Jagatsagar tank, has on the pedestal a four-line inscription, dated *saṁvat* 1203, with two verses followed by a prose-portion which states that the image was installed by Devasvāmin of the Golāpūrva-*kula* and his two sons Śubhacandra and Udayacandra. We are further told that the image was regularly worshipped by Lakṣmīdhara of the Dumbara family. The statue was installed in the reign of Madanavarman, who can be safely identified with the Candella ruler of that name. A black granite image represents Munisuvrata (42, size 28 by 56 cm.) seated in *padmāsana*, the upper part being damaged. The pedestal contains a three-line inscription in Sanskrit, saying that the image was installed in *saṁvat* 1119 (A.D. 1062) by one Sulhaṇa of the Golāpūrva-*kula*. A grey granite image (29, size 1·15 m. by 39 cm.) having the *lāñchana*, (blue ?) lotus, on its pedestal perhaps represents Neminātha who is shown standing in *kāyotsarga* with the *śrīvatsa*-mark on the chest. Another image (7), of Neminātha, is headless and is broken into four pieces. The inscription on the pedestal says that the image was installed by Malhaṇa of the Golāpūrva-*kula* in *saṁvat* 1119 (A.D. 1062). The are two other images of Neminātha which belong to *saṁvat* 1196 and 1220 respectively. A headless seated image (8, size 77 by 64 cm.) of some unidentified Tīrthaṅkara has an inscription on the pedestal which mentions the Paravāda-*kula* in which the donor of that image was born. The other seated or standing Tīrthaṅkara images from Mau (9, 10 25, 30, etc.) cannot be identified. A piece (14) is the broken head (53 cm.) of some huge image.

YAKṢĪS : The Museum has three images of Cakreśvarī and one of Ambikā. One of the Cakreśvarī images (46, height 67 cm.) is said to have been found in Mau; it is, however, likely that it comes from Khajuraho. The richly-ornamented image shows the four-armed Yakṣī seated in *lalitāsana* on her *vāhana* Garuḍa. In her upper hands she holds *cakras* while there are an *akṣa-mālā* and a fruit in her lower right and left hands respectively (plate 366A). The other image (17) of Cakreśvarī shows a *śaṅkha* in her lower left hand and two *cakras* in her upper hands. The third image (41) is similar to the second but is better executed. An image of Yakṣī Ambikā (45, height 67 cm.) shows the two-armed goddess seated under a mango-tree with her children and the *vāhana*. Above her head is a miniature representation of Neminātha.

A. State Museum, Hyderabad : (Patancheruvu) Gommaṭeśvara





B. State Museum, Hyderabad : Tīrthaṅkara Mahāvīra (Patancheruvu)



State Museum, Hyderabad : Sarasvatī (Patancheruvu)

PLATE 360

Ṛṣabhanātha is represented by an image (118, height 72 cm.) found in the Fort area. It shows the Jina as seated in *padmāsana* in *dhyāna-mudrā* on a pedestal supported on two lions. Another piece (384) is perhaps the broken pedestal of some Ṛṣabhanātha image. Sambhavanātha is represented in an image (30, height 92 cm.). His symbol, horse, is seen on the pedestal. The lower part of an image of Padmaprabha (116, height 83 cm.) is interesting as the pedestal contains an inscription dated *saṁvat* 1552, according to which the image was installed at Gopācaladurga (Gwalior) during the reign of Mahārājādhirāja Mānasiṁha (of the Tomara dynasty). The inscription gives information regarding the Bhaṭṭāraka of Gwalior who belonged to the line of Bhaṭṭāraka Padmanandi of Sarasvatī-*gaccha* of Balātkāra-*gaṇa* of Mūla-*saṅgha.*

A *pañca-tīrthika* (125, height 1·42 m.) having Candraprabha as the *mūla-nāyaka*, acquired from Gwalior Fort, shows the Tīrthaṅkaras, the main figure standing in *kāyotsarga* on a semicircular pedestal supported by two lions. The symbol of the Tīrthaṅkara is seen below. In addition, there are four small figures of Tīrthaṅkaras, two standing and two seated.

The image of Neminātha (117, height 2 m.), also from Gwalior Fort, shows the Jina as standing on a lotus resting on a pedestal and attended by the Indras. The pedestal of the image contains a conch-symbol, a *dharma-cakra* and a female devotee. Another important sculpture of this period is the lower part of a Pārśvanātha image. The pedestal of the image shows Yakṣa Dharaṇendra and Yakṣī Padmāvatī seated on the right and left corners respectively. Both have serpent-hoods on their heads. The goddess is seated on a serpent but the *vāhana* of the Yakṣa is a *kukkuṭa.* The inscription incised on the pedestal of the image bears the date *saṁvat* 1476 (?) of the reign of Vikramāditya, a Tomara ruler of Gwalior. The inscription also mentions Bhaṭṭāraka Sahasrakīrtti of Puṣkara-*gaṇa* and Māthura-*anvaya* of the Kāṣṭhā-*saṅgha.* Another piece (306, size 67 by 57 cm.) is the broken head of a large Pārśvanātha image.

Another seated image (126, height 71 cm.), from Gwalior Fort, represents an unidentified Tīrthaṅkara seated in *padmāsana* in *dhyāna-mudrā.* The find-spot of another unidentified seated Jina image (683, height 1·26 m.) is not known, besides two other (133 and 174) seated Tīrthaṅkara images. A *paṭṭa* (size 35 by 51 cm.) showing eighteen Tīrthaṅkaras in three rows is datable to fifteenth century.

The Museum has two *sarvatobhadrikā* images (261 and 263, heights 1·16 and 1·21 m.) of the Tomara period, with the representation of Tīrthaṅkaras

on all four sides. On the latter, the figure of Pārśvanātha only can be recognized, while on the former the two Tīrthaṅkaras, Ṛṣabhanātha and Pārśvanātha, are identifiable. The Museum has a *māna-stambha* (260, height 1·09 m.) which shows one hundred and thirty-nine small images of seated Tīrthaṅkaras, of which only Ṛṣabhanātha can be identified.

BALCHANDRA JAIN

SHIVPURI MUSEUM

The Museum has an interesting collection of Jaina sculptures, mainly from Narwar (ancient Nalapura). Only the more interesting images are described here.

CATURVIṂŚATI-PAṬṬA : The sculpture (167, size 1·06 m. by 46 cm.) shows miniature figures of all the twenty-four Tīrthaṅkaras along with their symbols carved below their feet in a row. It has an inscription stating that the *paṭṭa* containing the images of the twenty-four Tīrthaṅkaras was installed in *saṁvat* 1063 (A.D. 1006).

TĪRTHAṄKARAS : There are a number of standing Tīrthaṅkara images in the Museum. Most of them are ascribable to the twelfth century, as is evident from a short inscription incised on the pedestal of one of the images (146) of Candraprabha (plate 369). It tells us that the image was installed in *saṁvat* 1241 by Jayacandra along with his wives, Suhanā and Monā, and his son, Āśādhara. Another image (2, height 2 m.) represents Ajitanātha who is shown standing in *kāyotsarga* under a triple umbrella with *āmalaka* and *kalaśa* at the top. Above the umbrella is a decorated niche with the figure of a Jina seated in *dhyāna-mudrā*. On both sides of the main figure were two standing *caurī*-bearing Indras who are now missing. The pedestal of this figure is beautifully decorated with lions. It also shows a niche with the miniature figure of a seated Jina, above which are carved a *makara-toraṇa* and *kīrttimukha*. The symbol of Ajitanātha, elephant, is just below the pedestal flanked by two devotees on either side. The next image (3, height 1·55 m.) is of Sambhavanātha with his symbol, horse. The *chatra* of the image is flanked by two elephants having lotus-buds in their trunks. The pedestal shows a couple of devotees. The images of Abhinandananātha (4, height 2·05 m.) and Padmaprabha (5, height 1·95 m.) are more or less similar to the image of Ajitanātha described above excepting their respective symbols. The other Tīrthaṅkaras are similarly represented in various other standing images. Of these, one of the most beautiful images (19, height 1·35 m.) of the collection, bearing an excellent polish, cannot be identified in the absence of any symbol.

Besides these the Museum has also some *dvi-mūrtikā-pratimās* in its collection in which two Tīrthaṅkaras are represented on each slab. One of these (16, height 1·40 m.) shows Ajitanātha and Sambhavanātha with their usual symbols (plate 370A), while another (17) is the *eka-mūrtikā* of Sambhavanātha and Neminātha. All of them stand in *kāyotsarga*. Yet another image (18, height 1·10 m.) represents Śāntinātha and Mahāvīra; it has a short record inscribed on the pedestal which says that it was installed by one Jasahara.

The images showing the Tīrthaṅkaras in *padmāsana* are better executed. One of these (1, height 1·85 m.) shows an unidentified Tīrthaṅkara seated in *padmāsana* in *dhyāna-mudrā*, with a beautifully-carved *śrīvatsa*-symbol on the chest and an ornamented halo behind his head. The right hand and the knee of the Tīrthaṅkara are damaged (plate 370B). Another sculpture (6, height 95 cm.) belongs to Supārśvanātha who is seated on a lion-throne in *dhyāna-mudrā* under five serpent-hoods and a triple umbrella. Both the hands of this beautiful image are broken. An image (24, height 1·35 m.) of some unidentified Tīrthaṅkara (plate 371A) is interesting because of its decorated seat and halo. An image of Pārśvanātha (27, height 1·35 m.) shows him (plate 371B) seated in *padmāsana* on the coils of the serpent whose seven hoods are seen above the head with the *caurī*-bearers standing on either side, flying figures with garlands, elephants holding *kalaśas* with their trunks above the *chatra* and the drummers. Yet another interesting image (55, height 1 m.) is carved in the round. Of the other *padmāsana* images of the twelfth century, there are three examples (29, 39 and 43). The Museum also contains lower portions of some black-stone images which were installed in *saṁvat* 1329, 1334, 1341, 1344 and 1346, as known from the inscriptions incised on their pedestals. All these images are in *padmāsana* but their upper parts are broken and lost.

DECORATED ARCHITECTURAL PIECES : The decorated architectural pieces in the Museum, from Narwar, are beautiful examples of the excellent craftsmanship. They are parts of miniature *toraṇas*. In one of them (47), the central image is that of a six-armed Yakṣī seated in *lalitāsana* on a high cushion in a pillared niche with a *śikhara* above. On the left and right are seated Tīrthaṅkaras with *chatras* above. In the extreme right and left pillared niches, crowned by *śikharas*, is a Jina seated in *dhyāna-mudrā*. On the extreme right and left were figures of *makara*, of which the one on extreme left is now damaged. The second piece ((plate 372) shows Yakṣīs and Tīrthaṅkaras in niches. There are altogether three Yakṣīs. The central one, sitting on Garuḍa and holding *cakra* and *gadā* in her upper hands, may be identified as

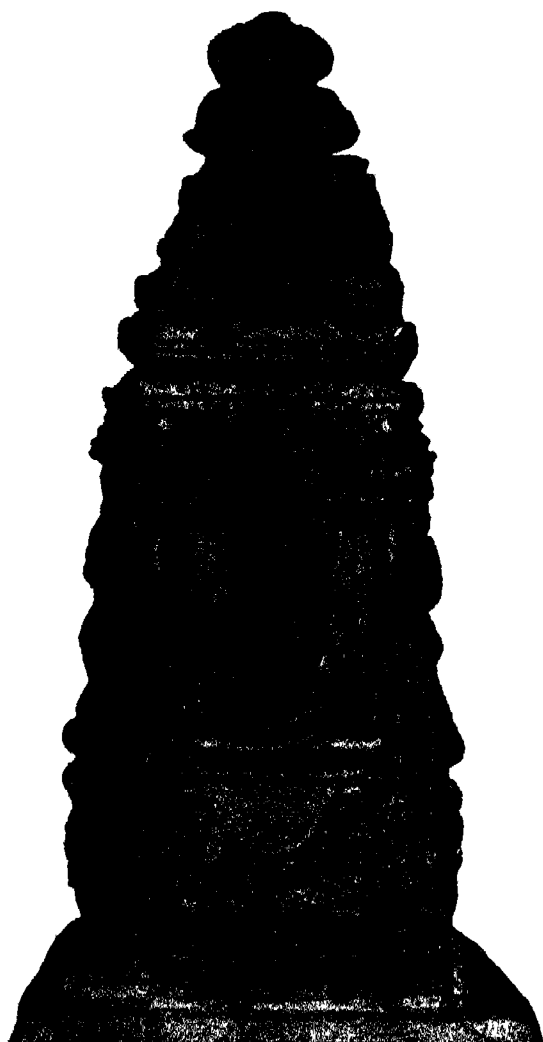
B. Dhubela State Museum : Tirthaṅkara Neminātha (District Shahdol)





A. Dhubela State Museum : *caturviṁśati-paṭṭa* (Jaso)

PLATE 367

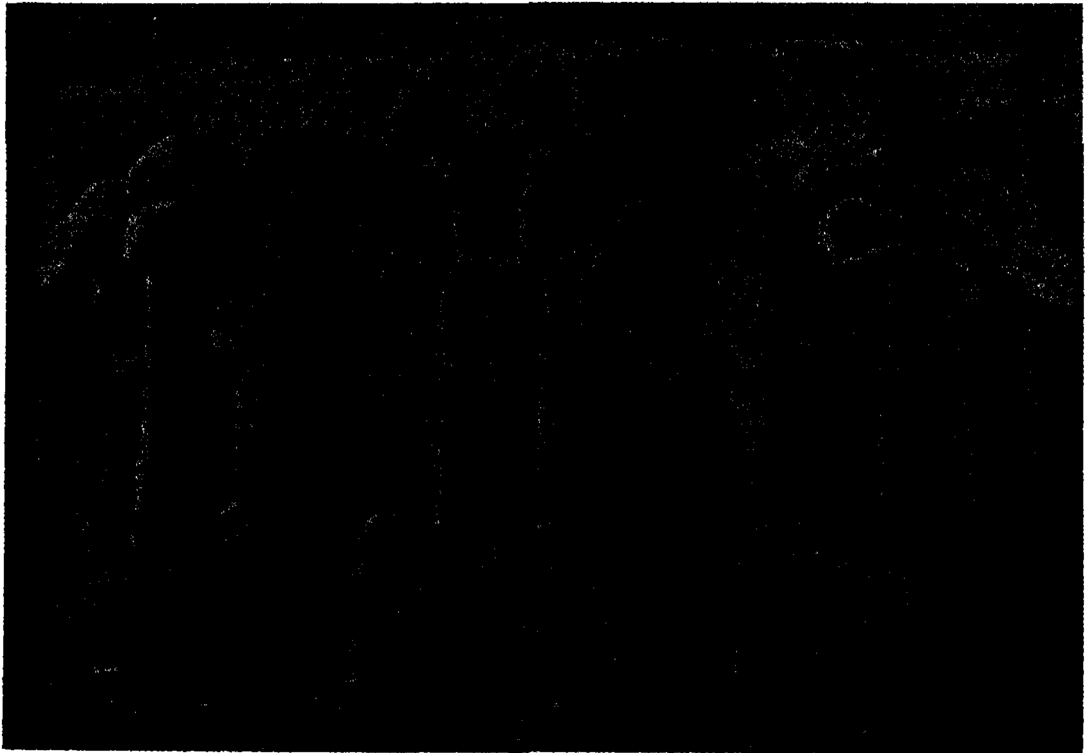


A. Dhubela State Museum : *sarvatobhadra* (Rewa region)



B. Dhubela State Museum : Yakṣa Brahmā (Rewa region)

PLATE 368



Shivpuri Museum: pedestal of image of Tīrthaṅkara Candraprabha

PLATE 369



A. Shivpuri Museum: a *dvi-mūrtikā*



B. Shivpuri Museum : a Tīrthaṅkara

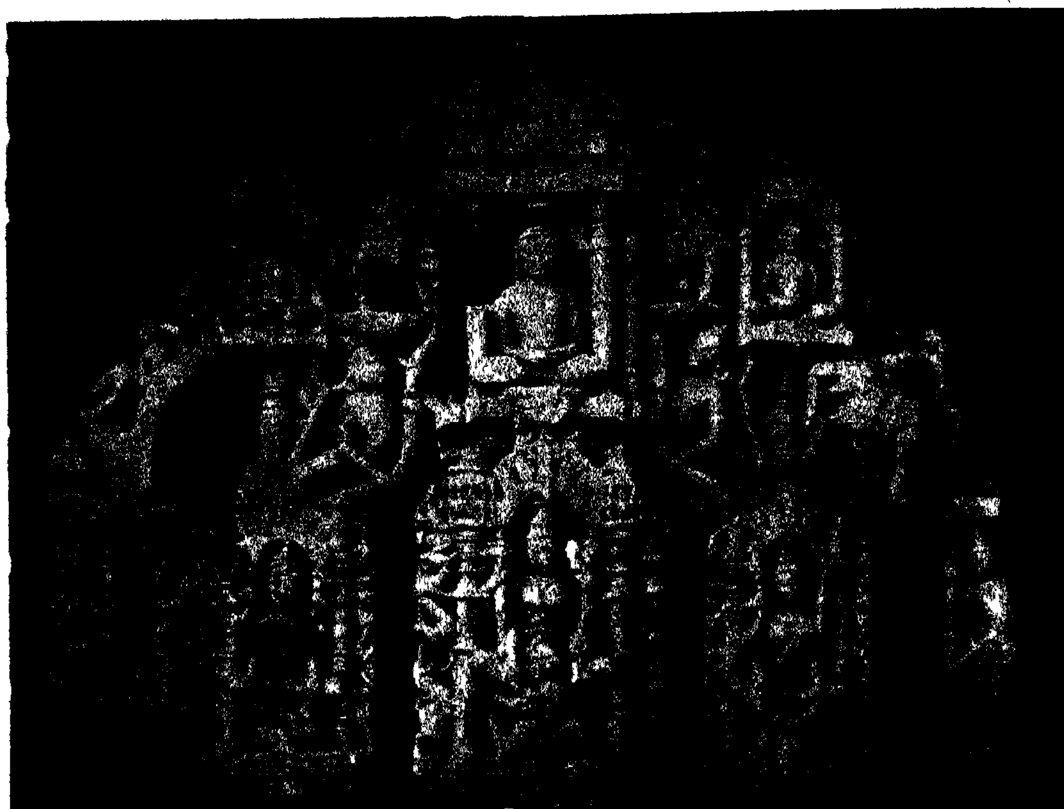
PLATE 370

B. Shivpuri Museum : Tīrthaṅkara Pārśvanātha



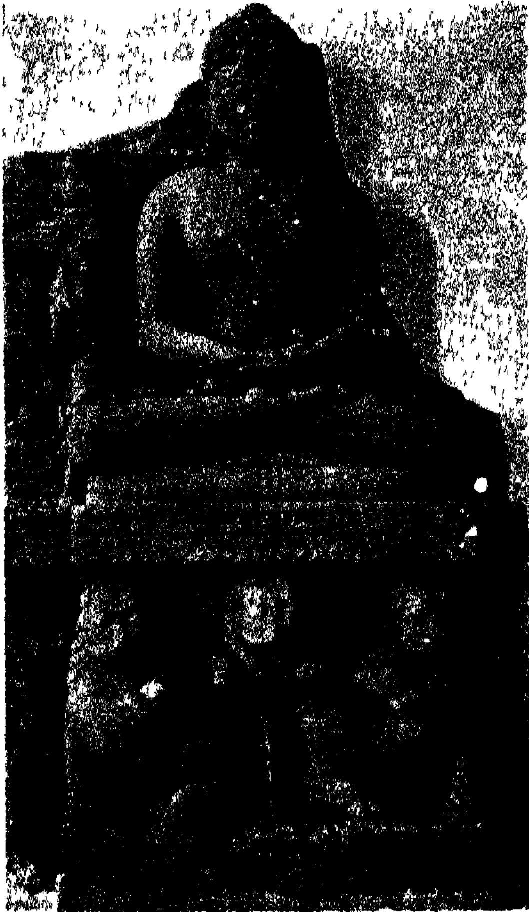


A. Shivpuri Museum : a Tīrthaṅkara

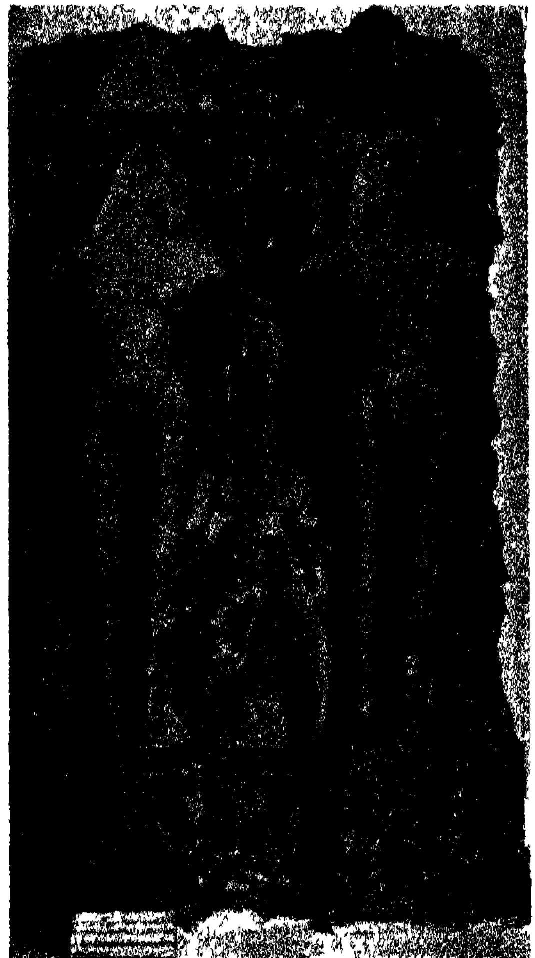


Shivpuri Museum: an architectural piece

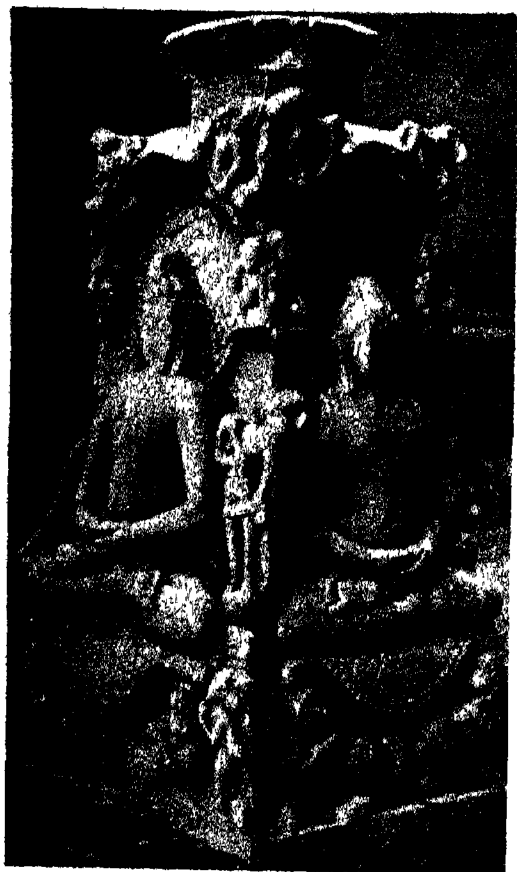
PLATE 372



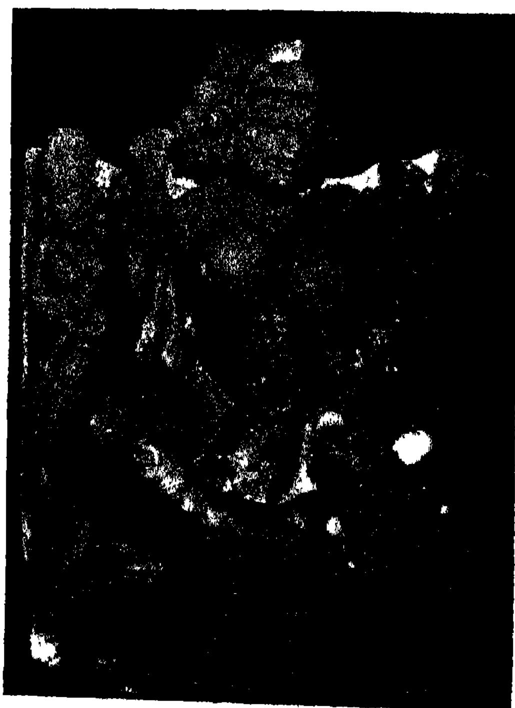
A. Raipur Museum: Mahāvīra (Karitalai)



B. Raipur Museum: Ajitanātha and Sambhavanātha (Karitalai)



A. Raipur Museum: a *sarvatobhadrikā* (Karitalai)



B. Raipur Museum: Yakṣī Ambikā (Kartialai)

PLATE 374

Cakreśvarī. Above the Yakṣīs, in the central niche, is the figure of a seated Jina in *dhyāna-mudrā* having on either side a Jina in smaller niches. The figure in the central niche is flanked by flying garland-bearers. The third piece (51) shows a Tīrthaṅkara seated in *dhyāna-mudrā* in a niche centred in a miniature temple, the row of columns of which is decorated with *gaja-śārdūla*-motifs. The tiered *śikhara* has an *āmalaka* on it but no *kalaśa*. On either side of the miniature temple are carved *makara*-motifs. Two pieces (210 and 235) are miniature temples, of which the first shows a Jina seated in *padmāsana* in a niche, while the niche of the other miniature is occupied by an eight-armed Yakṣī seated on her vehicle, bull. The *śikhara* of the second is highly ornate.

The pedestals in the collection are also important artistically as also for bearing symbols of the Tīrthaṅkaras whose images were originally installed on them.

A PILLAR : This piece (91), which has an inscription of *saṁvat* 1517 and Śaka year 1382, contains, besides the images of the Tīrthaṅkaras, images of an Ācārya with his *kamaṇḍalu* and *picchikā* who can be identified with Ācārya Pratāpacandra, a disciple of Ācārya Kṣemakīrtti of the Māthura-*anvaya* of the Kāṣṭhā-*saṅgha* on the basis of the information given in the inscription. The *sādhvī* seated in *padmāsana* with *kamaṇḍalu* and *picchikā* may be Āryikā Sanyamaśrī, who is also mentioned in the inscription on this pillar.

BALCHANDRA JAIN

JAISINGHAPURA JAINA ARCHAEOLOGICAL MUSEUM, UJJAIN

The Museum has over five hundred pieces collected from various sites in the Malwa region. Of these, ninety-six images are inscribed. The collection consists of Tīrthaṅkara images, images of Jaina goddesses, *sarvatobhadrikās* and *caumukhas*. The largest number in the collection are images of Pārśvanātha, of which the Museum has sixty-four pieces, while there are thirty-seven images of Ṛṣabhanātha, twenty of Candraprabha and twelve of Ajitanātna. The other Tīrthaṅkara images are variously represented.

Among the inscribed images the important ones are : an image (30) of Ṛṣabhanātha from Dhar bearing an inscription of Vikrama-*saṁvat* 1626; marble images (47 and 50) of Ṛṣabhanātha from Jawas dated *saṁvat* 1416; an image (71) of black stone from Nagda (Dewas) of *saṁvat* 1222; an image (176) of Abhinandananātha which gives *saṁvat* 1118 as the date of its installation; two images of Śāntinātha mentioning *saṁvat* 1222 and 1231; an

image of a goddess containing a three-line inscription of *saṁvat* 1224; and two black-stone images (49 and 56) of Suvratanātha from Ashta and Karcha, with inscriptions in twelfth-century characters.

Particularly interesting in the collection is an image of Pārśvanātha from Guna wherein the Jina is shown as sitting in *padmāsana* under the canopy of a seven-hooded serpent and Yakṣa Dharaṇendra and Yakṣī Padmāvatī to his left and right respectively.

Among the Jaina Devīs, one of the finest is a fragmentary image of Cakreśvarī from Badnawar. From the same place were also acquired images of Mahāmānasī, Rohiṇī, Ambikā and Nirvāṇa-devī which are important from the point of view of art.

One of the stone reliefs (141) in the Museum shows figures of six Jaina goddesses with a child on the lap of each and the name of each goddess. Another relief (156) contains the figures with their names, Deva-dāsī, Rasadguṇa-devī, Vimāravatī and Triśalā-devī, inscribed below.

The Museum also has twenty-two metal images and a *samavasaraṇa* in its collection, most of them inscribed.

SATYANDHAR KUMAR SETHI
SURENDRA KUMAR ARYA

RAIPUR MUSEUM

The Mahant Ghasidas Memorial Museum at Raipur has an interesting collection consisting of forty stone images of Tīrthaṅkaras, attendant gods and goddesses, *caumukhas* and *sahasra-kūṭas* belonging to the reign of the Kalacuri rulers, excepting an image of the times of the Somavaṁśīs of South Kosala. Out of the thirty-nine Kalacuri sculptures thirty-three represent the art of the Kalacuris of Ḍāhala or Cedi who had their seat at Tripurī (modern Tewar near Jabalpur). The remaining six images are from the territories occupied and ruled over by their younger branch having its capital at Ratnapura (modern Ratanpur in District Bilaspur). The single image of the Somavaṁśī period is assignable to *circa* A.D. 890 and is said to have come from Sirpur or ancient Śrīpura, the ancient capital of South Kosala. The Ḍāhala sculptures, all collected from Karitalai in District Jabalpur, belong to the tenth and eleventh centuries. Out of the images collected from Chhattisgarh, four were found at Ratanpur, while two broken images are from Arang in District Raipur, all assignable to the twelfth century.

Sculptures from Sirpur

PĀRŚVANĀTHA : The image of Pārśvanātha (0003, height 1·08 m.) is seated in *padmāsana* in *dhyāna-mudrā* under the seven-headed hood of a serpent whose body is rendered into a couple of parallel coils and seemingly serves as a cushion at the back of the Tīrthaṅkara. At the extremities *makaras* forming the back seat of the Jina are also visible. The face, hands and knees of the figure are damaged. The Jina has the *śrīvatsa* and the *cakra* in the centre of his chest and palms respectively. His curly hair is adorned with an *uṣṇīṣa* in the centre. The pedestal of the image is much mutilated.

Sculptures from Karitalai

Karitalai was an important centre of the Jainas during the Kalacuri period. A large number of Jaina images have been found at that place, out of which thirty-three have been acquired by the Raipur Museum.

ṚṢABHANĀTHA : The Museum has in its collection six stone images of Ṛṣabhanātha. Of these an image (2537, height 1·35 m.) shows Ṛṣabhanātha seated in *padmāsana* and *dhyāna-mudrā* on a high ornamental pedestal. The head, right hand and left knee of the image are broken. On the chest is the *śrīvatsa* and behind the head a *prabhā-maṇḍala* is the triple *chatra*, flanked by an elephant and rider on either side. Above the *chatra* is a drummer. Below the elephants are shown a couple of Vidyādharas carrying garlands. Below the Vidyādharas are shown the Indras of the Saudharma and Īśāna heavens with *cauris* in their hands. The pedestal shows a bull and below it a representation of the *dharma-cakra* flanked by a lion on either side. The right corner of the *siṁhāsana* is occupied by Gomukha, the Yakṣa, and Cakreśvarī, the Yakṣī, seated in *lalitāsana* on the left corner. The second image (2576, height 1·32 m.) of Ṛṣabhanātha is similar to the image described above. Both the hands and knees of the figure are damaged. Yakṣī Cakreśvarī is shown seated on Garuḍa. The remaining four images (0033, 2525, 2548, and 2594) show Ṛṣabhanātha seated in *padmāsana* and in *dhyāna-mudrā*. The pedestal of one of the images (0033, height 74 cm.) shows on the left corner the goddess Ambikā in place of Cakreśvarī, while the *siṁhāsana* of another image (2548) has a pair of elephants in addition.

ŚĀNTINĀTHA : An image of Śāntinātha (2538) which shows him standing in *kāyotsarga*-posture has on the pedestal a deer, the *lāñchana* of Śāntinātha, besides flanking lions and miniature representations of Garuḍa and Mahāmānasī, the Yakṣa and Yakṣī of Śāntinātha respectively.

PĀRŚVANĀTHA : All the five images of Pārśvanātha in the Museum are from Karitalai. Of these, two (0035, height 1·04 m., and 2577, height 1·37 m.) are in fact *caturviṁśati-paṭṭas* with Pārśvanātha as the *mūla-nāyaka*. The first shows him seated in *padmāsana* in *dhyāna-mudrā* on a serpent which is shown sheltering with its seven-headed hood the figure of Pārśvanātha; the image has miniature representations of nine Tīrthaṅkharas to the right and eight to the left; the remaining six, originally represented in the top row above the *chatra*, are now missing. The pedestal of the image has miniature representations of seated Dharaṇendra and Padmāvatī, both having serpent-hoods over their heads. The remaining two Pārśvanātha images (2553 and 2551) are damaged.

MAHĀVĪRA : One of the best sculptures in the Raipur collection is a fine white-sandstone image of Mahāvīra (0036, height 1·01 m.) seated in *utthita-padmāsana* in *dhyāna-mudrā* on a high pedestal (plate 373A). His hair is curly with an *uṣṇīṣa* in the centre. He has the *śrīvatsa* on his chest. Unfortunately, the top and right portions containing the *prabhā-maṇḍala* and representations of other *prātihāryas* are broken and lost; however, miniature representations of some of the Jinas, still visible on the proper right of Mahāvīra, suggest that the image was intended to be a *caturviṁśati-paṭṭa*. The pedestal of the image shows a *cakra* and a lion, the *lāñchana*, in the centre between the lions representing the *siṁhāsana*. Just below the *cakra* and the *lāñchana* is the figure of a reclining lady,[1] who may, perhaps, be the donor of the image. The pedestal also contains miniature representations of Mātaṅga and Siddhāyikā, the Yakṣa and Yakṣī of Mahāvīra, at its extremities. Below them is a devotee on either side.

OTHER TĪRTHAṄKARAS : There are four Tīrthaṅkara images in the Museum-collection which, however, are not identifiable. Of these, the red-sandstone image (2523, height 1·37 m.), in *kāyotsarga*-posture, is one of the best sculptures in the collection and is datable to *circa* tenth century. On the pedestal of the image are shown the eight planets. The other two pieces (2604 and 1609) are the broken heads of Tīrthaṅkara images, while another (2580) is the part of some pillar containing representation of a Tīrthaṅkara standing in *kāyotsarga*.

DVI-MŪRTIKĀS ETC. : The collection contains five *dvi-mūrtikās* of different Tīrthaṅkaras, all standing in *kāyotsarga* on a low pedestal. One or two of these images have short inscriptions incised on the bottom of the pedestals

[[1] For a reclining female (Yakṣī Bahurūpiṇī) below a Jina (Munisuvrata), see above, p. 163, with references, and plate 90.—Editor.]

which are unintelligible. A red Kaimur sandstone *dvi-mūrtikā* (2557, height 1·38 m.), represents Ajitanātha and Sambhavanātha (plate 373B), while the images of Ṛṣabhanātha and Ajitanātha, Puṣpadanta and Śītalanātha, Dharmanātha and Śāntinātha, and Mallinātha and Munisuvratanātha (height of each 1·07 m.) are of white sandstone. Triple umbrellas, haloes, flying Vidyādharas, *caurī*-bearers, Indras and the respective Yakṣas and Yakṣīs are depicted in all these images. Two other *dvi-mūrtikās* (2605 and 2610) are badly damaged. On the basis of these images it may not be wrong to conjecture that *dvi-mūrtikās* of perhaps all the twenty-four Tīrthaṅkaras were installed in the Jaina temples at Karitalai. Another piece in the Museum (2595, width 61 cm.) is perhaps the upper part of a *tri-mūrtikā*, representing three unidentified Tīrthaṅkaras standing in *kāyotsarga*.

SARVATOBHADRIKĀ : A *caumukha* sculpture (2555, height 68·5 cm.) represents four Tīrthaṅkaras seated in *padmāsana* on the four sides of a pillar (plate 374A). Of these, Pārśvanātha is identified by the serpent-hood. The others may perhaps be Ṛṣabhanātha, Neminātha and Mahāvīra.

SAHASRA-KŪṬAS : There are four examples of *sahasra-kūṭas* in the collection. The tallest (2519, height 89 cm.) has one hundred and sixty small images in seven tiers. The second example (2537, height 76 cm.) contains one hundred and forty-four images in six tiers. The remaining two (2541 and 2540) have representations of one hundred and sixteen and one hundred and sixty-four Jinas respectively in five tiers. Cf. above, plate 99.

AMBIKĀ : The Śāsana-devī of the twenty-second Tīrthaṅkara Neminātha, Āmrā or Ambikā, is represented in three sculptures. One of these (0097, height 40·5 cm.) is a white-spotted red-sandstone image of Ambikā seated in *lalitāsana* on a lion (plate 374B). The two-armed goddess is shown holding an *āmra-lumbi* in her right hand. Her younger child Priyaṅkara, sitting on the lap, is supported by the left hand, while the elder son Śubhaṅkara is seen below the right leg of the Yakṣī who is also attended by a female attendant on either side. The ornamentation of the image is rich and the expression smiling and blissful. The top portion of the image is broken. The second image (0034, height 91·5 cm.) represents Ambikā standing in *tri-bhaṅga* under a mango-tree on a plain pedestal with Priyaṅkara on the lap and Śubhaṅkara standing beneath the bunch of mangoes held by Ambikā in her right hand. A small seated figure of Neminātha is seen overhead amidst the flowering tree. To the left and right of Ambikā are standing a bearded devotee with folded hands and a female worshipper respectively. The vehicle of the goddess, a lion, is seen behind her legs. A third piece (2681, height 48 cm.), appearing to

be a broken part of a doorway, represents Ambikā and Padmāvatī seated below an arch.

SARASVATĪ : A much-damaged red-sandstone sculpture of Sarasvatī (2524, height 79 cm.) represents the four-handed Vidyā-devī seated in *lalitāsana*. Her head and hands are broken, but a *vīṇā*, held in her lower right and left hands, is visible.

Sculptures from Ratanpur

ṚṢABHANĀTHA : The Museum has two images of Ṛṣabhanātha which were originally found at Ratanpur in District Bilaspur. One of them (0001, height 1·04 m.) represents the first Tīrthaṅkara seated in *padmāsana* in *dhyāna-mudrā* under a triple umbrella on an ornamental seat. His nose and lips are damaged. Behind his head is the *prabhā-maṇḍala* and on his chest a *śrīvatsa*. To either side of the umbrella is an elephant with a rider on its back. In the panel below the elephants on each side are flying male and female Vidyādharas carrying garlands. Below them are the Indras of Saudharma and Īśāna heavens on the right and left sides of the Tīrthaṅkara respectively. The ornamental seat shows a bull, the *lāñchana*. In front and at the back of the bull are represented a male and a female devotee who are worshipping the main figure. On the pedestal is a *dharma-cakra* in the centre flanked by a couchant lion. On the right and left corners of the pedestal are carved respectively small figures of Gomukha and Cakreśvarī, both seated in *lalitāsana*. Another image (0002, height 81 cm.) is similar to the image described above but is much damaged; it has a single umbrella above the head.

CANDRAPRABHA : The black granite image of Candraprabha (0007, height 73·5 cm.) is shown seated in *padmāsana* in *dhyāna-mudrā*. The figure is damaged; however, it can be recognized on the basis of the crescent, his *lāñchana*, carved on his ornamental seat, and the Yakṣa and Yakṣī at the extremities of the pedestal.

Sculptures from Arang

The sculptures (0104 and 0105) from Arang, District Raipur, are all broken. Both these pieces perhaps represent some Tīrthaṅkaras standing in *kāyotsarga*-postures.

BALCHANDRA JAIN

COLLECTIONS AT KHAJURAHO[1]

Apart from the sculptures on the façades of the temples, there are hundreds of Jaina pieces, complete or mutilated, lying scattered at Khajuraho, indicating that the number of Jaina temples at Khajuraho was much larger than what is now extant (above, chapter 22). On the inner face of the compound-wall of the Jaina group of temples are fixed over three hundred sculptural and architectural pieces (plate 375), awaiting removal to a proposed museum. In addition, a few Jaina pieces are displayed in the Archaeological Museum at Khajuraho, established in 1967, to house the material at one time collected in an open-air museum. The following is a survey of the more important pieces in both the collections, the first called here the Jaina Collection and the second the Khajuraho Museum.

TĪRTHAṄKARAS: The majority of the Tīrthaṅkara sculptures represent Ṛṣabhanātha, the more remarkable of them in the sitting-posture. The largest of them, now in the Khajuraho Museum (1667), was acquired from near the Ghaṇṭai temple; it has the word *Ghaṇṭai* inscribed at the corner of the high *siṁhāsana*, which shows a *dharma-cakra* flanked by a lion and Yakṣa Gomukha on the right and again by a lion and Yakṣī Cakreśvarī on the left. On the elegant pedestal are depicted the Nava-grahas, starting with Sūrya. Around the Tīrthaṅkara are two flywhisk-bearing Indras, elephants, *vyālas*, *makaras*, etc., occupying the appropriate places. The presentation of the eight *prātihāryas* and the lotus-shaped halo is remarkable. The locks of the artistically-combed hair of the main deity fall on his shoulders. Another seated Ṛṣabhanātha in the Jaina Collection (103) also shows Gomukha and Cakreśvarī on the pedestal. The latter is shown in *lalita*-pose on her Garuḍa-mount, with her upper hands having a mace and conch and the lower ones *varada-mudrā* and a conch. The pedestal shows a humped bull flanked by a male and a female, evidently the donors of the image. The Indras in *tri-bhaṅga* have lotuses in their hands, but the usual flywhisks are missing. The halo is flanked by a couple of running elephants with vessels over them and also a Vidyādhara-couple carrying garlands. Further above this are two each of Gandharvas with garlands and parasol, over which are a *sūcī*, an *āmalaka* and a *kalaśa*. The *udghoṣakas* have on either side Gandharva maidens with *vīṇā* in their hands. Two more images, also in the same Collection (8 and 27), deserve mention even though they are fragmentary. So are three others (1612, 1712 and 1642) in the Khajuraho Museum, all representative pieces of medieval art. The most beautiful representation of Ṛṣabhanātha in the Museum (1830, plate 376A) shows the

[[1] Abridged from a chapter contributed by the author.—Editor.]

Tīrthaṅkara as seated on a deeply-carved *siṁhāsana*, with a string hanging from the *śrīvatsa* on his chest. The halo consists of seven roundels. A string issuing out of the mouth of the *kīrttimukha* touches a horse-rider. Below the overhead parasol is a lotus. Each of the three Vidyādharas is shown as flying through clouds.

A remarkable Pārśvanātha (plate 376B) recovered by the present writer in 1966-67 from a field near the Ghaṇṭai temple is now in the Jaina Collection (100). The tail of the serpent, the *lāñchana* of the Jina, dangles over the carpet of the throne. Its coils form the seat of Pārśvanātha and end in forming the canopy over his head. Dharaṇendra and Padmāvatī, also with snake-hooded canopies, are shown seated in *padmāsana* on Pārśvanātha's seat, on either side of which is an Indra with lotus in one hand and flywhisk in the other. The slab depicts on an outer panel on either side an elephant, *vyāla*, *makara*, etc. On either side of the canopy, above the Yakṣas, are elephants, whereas the parasol is flanked by gods and Vidyādharas with musical instruments and garlands. The limbs of the Tīrthaṅkara are proportionate. The design of the hair is of *uṣṇīṣa*-type. A remarkable Pārśvanātha in the Khajuraho Museum (1654, plate 377A) is in the standing-pose, with the usual Yakṣa and the Yakṣī. What is remarkable there is the depiction of all the nine Grahas, whereas only Sūrya is mostly associated with Pārśvanātha who is worshipped particularly on Sundays. Perhaps this image could be taken to have been made for some particular ritual.

Though Śāntinātha is also represented at Khajuraho, neither of the two collections houses any important image of this Jina. Mahāvīra images are not common, their number being hardly twenty. The Khajuraho Museum houses a Mahāvīra (457) inscribed with the words *praṇamati Vīranātha-deva*. The other incription *rūpakāra Kumāra-sīha* may be taken to record the sculptor's name. Mahāvīra is represented by some other images (1631, 1637, 1689 of the Khajuraho Museum and some unnumbered ones in the Jaina Collection). If the tradition that all images without any symbol represent Mahāvīra is accepted, then there would be over one hundred images of the Tīrthaṅkara.

A piece in the Jaina Collection (102, plate 377B) seems to be the upper part of a *toraṇa*, the centre of which is a seated Jina for whose worship are coming kings on elephants holding lotuses with their trunks. The upper panel shows two Vidyādharas holding garlands and lotuses in hands and a row of eight Gandharvas engaged in playing on musical instruments on either side. The scene may represent the birth-lustration of the Jina.



Jaina Collection, Khajuraho : general view

PLATE 375



A. Khajuraho Museum : Tirthaṅkara Ṛṣabhanātha



B. Jaina Collection, Khajuraho : Tirthaṅkara Pārśvanātha



A. Khajuraho Museum : Tīrthaṅkara Pārśvanātha



B. Jaina Collection, Khajuraho : a *toraṇa*

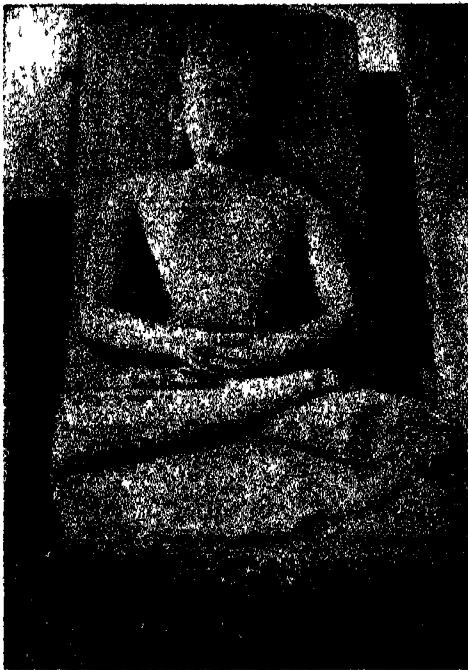
PLATE 377



A. Khajuraho Museum : Yakṣī Ambikā



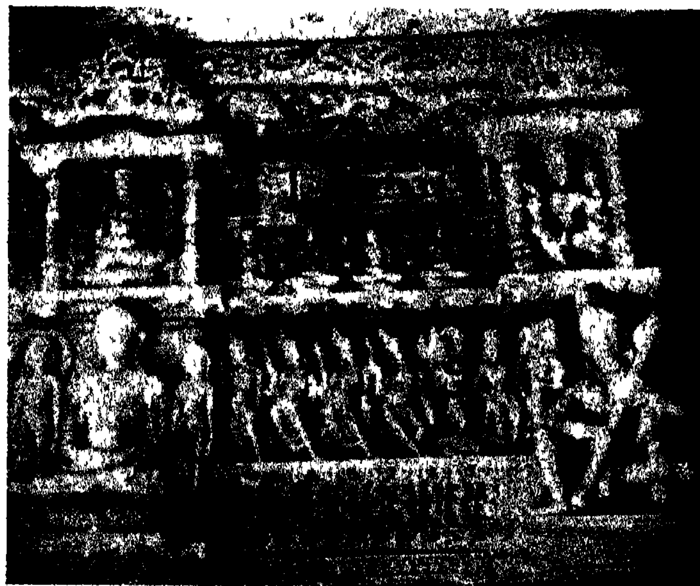
B. Khajuraho Museum : Tīrthaṅkara Ṛṣabhanātha



A. Deogarh : a Tīrthaṅkara



B. Deogarh : a Tīrthaṅkara



C. Deogarh : part of a lintel with *tri-mūrtikā*, other Tīrthaṅkaras, Nava-grahas and Yakṣīs



A. Deogarh : Tīrthaṅkara Ṛṣabhanātha



B. Deogarh : Tīrthaṅkaras Pārśvanātha and Ṛṣabhanātha



C. Deogarh : Yakṣī Cakreśvarī



A. Deogarh : an Upādhāyāya

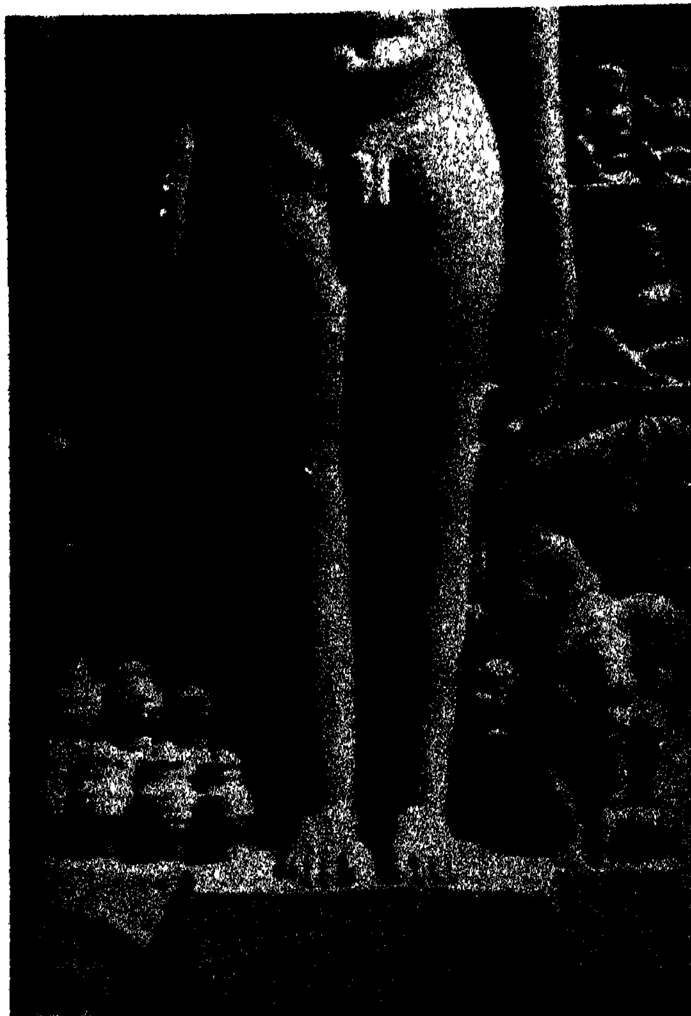


B. Deogarh : Bāhubal



C. Deogarh : a pillar

PLATE 381



Deogarh : Cakravartin Bharata

GLOSSARY OF TECHNICAL TERMS

who wears a thick set of necklaces, an elbow-ornament and a series of bangles. The drapery is loose with flowing ends and bows on the sides with a looping sash with festoons and tassels hanging in front. On the *karaṇḍa-mukuṭa* is a miniature Tīrthaṅkara figure. The piece belongs to *circa* thirteenth century. (Plate 384B).

Bronzes in the Government Museum, Pudukkottai

Among the bronzes in the Museum, all from Kalasakkadu, a locality in Pudukkottai town, are: two Pārśvanāthas (heights 20·3 and 10 cm.), one in the early and the other in the late style, both having a serpent-hood over the head and standing on a pedestal; a Mahāvīra (10 cm.) seated in *ardha-paryaṅkāsana* in *dhyāna* over a pedestal; and a *caturviṁśati-paṭṭa* (37 cm.), a relievo of twenty-three Tīrthaṅkara arranged in the frame of the *prabhā-maṇḍala* around the *mūla-nāyaka* Ṛṣabhanātha standing on a pedestal.

K. R. Srinivasan



projections support the Jina's Yakṣa and Yakṣī. The elaborate but broken *prabhāvalī* bears representations of twenty-three Tīrthaṅkaras with Pārśvanātha on the top. *Caurīs* appear on either side of the main figure, which has a triple umbrella over it. The image is of fine finish with curly locks of hair on the head and longer tufts of hair hanging on either side of the head. (Plate 383B.) Another Mahāvīra (36-3/35, height 13·3 cm.) from the same hoard is seated on a pedestal surmounted by a perforated *āsana* with the lion-*lāñchana* between two kneeling devotees. The seat supports a *prabhā* depicting Gandharvas and Vidyā-devī with a book in her hand. The Yakṣas stand on either side of the main figure. Another (damaged) Mahāvīra (36-4/35, height 29 cm.) is seated on a *simhāsana*, the front of which bears three lions, the central one being the *lāñchana*. A fragment of the *prabhā* has the triple umbrella and another the *bhā-maṇḍala*. The Kannaḍa inscription on the pedestal gives the name of the female donor.

Amongst the finds from Singanikuppam, District South Arcot, are two Mahāvīra figures. The first (389/57, height 84 cm.), well-proportioned and of smooth and pleasing workmanship, stands in *kāyotsarga* on a *padmāsana*, with the right hand broken. It may belong to the mid-fourteenth century. (Plate 384A). The other (390/57, height 19 cm.) stands on a circular metal plate, which was perhaps inserted into a pedestal, now missing. There are a few other Tīrthaṅkaras from the place, but they cannot be identified and are generally featureless. A Tīrthaṅkara (height 39 cm.) from Sivaganga, District Ramanathapuram, is seated in *ardha-paryaṅkāsana* on a simple but nicely-moulded high *bhadrāsana*. Behind the *āsana* are two *caurī*-bearers standing symmetrically in *tri-bhaṅga* and wearing *karaṇḍa-mukuṭas*. The Tīrthaṅkara is well-proportioned. The lion-motifs at the extreme of the back of the seat, though much conventionalized, indicate the *simhāsana*. Two more rampant lions, facing out on either side of the pedestal, carry short pins above their heads intended for the attachment of the *prabhā*. The drapery and ornaments of the *caurī*-bearers indicate a late Pāṇḍya date, *circa* 1200.

Mention may also be made of a seated Candraprabha with two attendants (8/27) from Tirumalai, District North Arcot, and of a thirteenth-century Ṛṣabhanātha recently acquired from Gidangil, District South Arcot.

AMBIKĀ : In a piece from Singanikuppam (321/57, height 87·7 cm.) Ambikā is seen standing in graceful *tri-bhaṅga* on a finely-moulded *padmāsana* placed over a *bhadrāsana* which has a projection in front. The Yakṣī rests her left hand on the head of a pretty-looking *ceṭī* (maid) who also stands in *tri-bhaṅga* and holds a garland. A small boy stands to the right of Ambikā,



A. Government Museum, Madras . bronze Tīrthaṅkara Mahāvīra (Singanikuppam)

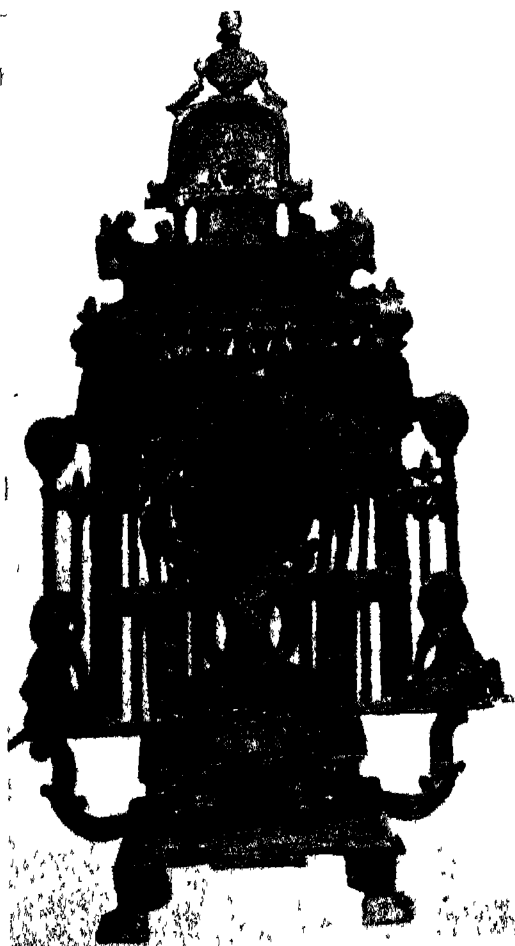
B. Government Museum, Madras· bronze Yakṣī Ambikā (Singanikuppam)



PLATE 384

B. Government Museum Madras: bronze Tirthaṅkara Mahāvira (Kagali)





A. Government Museum, Madras : bronze Tirthaṅkara Sumatinātha (Kagali)

There are a large number of images of Dharaṇendra-Padmāvatī (sometimes identified as the parents of Jina). These are of two types. Of the first type are those images in which Padmāvatī is shown with a child on her lap; in the other, she is shown either by the side of her consort or sitting on his lap.

A figure of a Jaina teacher (Upādhyāya) (plate 381A), now kept in the Jaina temple at the back of the Sahu Jain Museum, is another important piece. Bearing a five-line inscription dated Vikrama-*saṁvat* 1333, it shows the Parameṣṭhin seated in *padmāsana*. In the Sahu Jain Museum is kept another fine piece showing the Parameṣṭhin in *ardha-paryaṅkāsana*.

Another important piece in the Sahu Jain Museum is the figure of Bharata (plate 382) in *kāyotsarga*-posture shown along with the nine treasures depicted in the form of nine vases. Among the earlier examples is a Bāhubali (plate 381B) image, kept on display in the Sahu Jain Museum, which shows him fully lost in meditation, while two female figures are shown removing the creepers which has entwined his body.

BHAGCHANDRA JAIN

MUSEUMS IN TAMIL NADU

BRONZES IN THE GOVERNMENT MUSEUM, MADRAS[1]

TĪRTHAṄKARAS : Sumatinātha is represented in a bronze (36-1/35, height 32·5 cm.) from Kogali, District Bellary. The Jina is seated on *padmāsana* attached to a *siṁhāsana* with the *cakra* at the centre. To the pedestal is attached an elaborate *prabhāvalī* in the shape of a *vimāna* presenting other deities. The Yakṣa and Yakṣī, the latter with a dwarf by her side, and two female *caurī*-bearers appears on either side. The main figure has a *bhāmaṇḍala* and triple umbrella. A Kannaḍa inscription on the pedestal gives the name of the sculptor *Śilpin* (plate 383A). In the hoard from Kogali, to which this piece belongs, there are other Tīrthaṅkara images. Of them, a Pārśvanātha[2] figure (36-1/35, height 23·5 cm.) stands on *padmāsana* with a five-hooded cobra over the head, attached by hooks behind. The hoard has also Mahāvīra images. One of them (36-2/35, height 36·3 cm.) stands on a *padmāsana* attached to a rectangular base supported by four legs. Two lateral

[1] Information kindly supplied to the author by Shri V. N. Srinivasa Desigan, Curator for Art and Archaeology, Government Museum, Madras, who has been preparing a catalogue of the bronzes in the Museum.

[[2] Supārśvanātha ?—Editor.]

The loose sculptures from the site have been collected and are either fixed in the modern compound-wall around the temples and the recently-constructed Sahu Jain Museum at Deogarh; in addition, there is a Government collection. The State Museum, Lucknow, and the Samantabhadra Vidyālaya, Delhi, have some Deogarh pieces in their collections.

The sculptural art of Jaina affiliation at Deogarh can be seen in a variety of Tīrthaṅkaras, Śāsana-devīs, *caturviṁśati-paṭṭas*, Vidyādharas, *sarvatobhadrikā* images, *sahasra-kūṭas*, Ācāryas and Upādhyāyas *māna-stambhas* and pillars and *śrāvakas* and *śrāvikās*, besides other sculptural representations. In these sculptures can be seen the influence of the post-Gupta, Pratīhāra and the Candella styles.

The largest number of images from Deogarh are of the Tīrthaṅkaras; mostly images are of Ādinātha (plate 380A, B), Pārśvanātha (plate 380B), Neminātha, Sumatinātha and Mahāvīra. Most of the Tīrthaṅkara images are carved on *śilā-paṭṭas* and *caturviṁśati-paṭṭas*, besides in the form of *dvi-* and *tri-mūrtikās* (plate 379C) and as *sarvatobhadrikā* images. One of the pillars has representations of one hundred and seventy-six figures of Tīrthaṅkaras carved on it (plate 381C), apart from a *sahasra-kūṭa*.

Among the Tīrthaṅkara figures, the following are important:

(1) Tīrthaṅkara seated in *padmāsana* on a lion-throne with the figures of a lion on each side of the throne and a *dharma-cakra* in the centre. This much-damaged piece is perhaps the oldest among the Tīrthaṅkara images from Deogarh and may be attributed to the Gupta period. The image is now fixed in the compound of Temple 12.

(2) An image of Tīrthaṅkara (Śāntinātha ?) in *kāyotsarga*-posture with the lion on its pedestal on the left and deer on the right, which seems to be an unusual feature.

There are two images of the goddess Cakreśvarī (plate 380C) which are on display in the Sahu Jain Museum. One of these, which was originally in the *antarāla* of Temple 12, is a very fine piece. It shows the twelve-armed goddesses seated on her mount, Garuḍa, and holding a rosary and a *śaṅkha* in two of her hands and *cakra* in seven hands; the remaining hands are damaged. Another important piece is an image of Ambikā at the entrance to the *garbha-gṛha* of Temple 12.

Khajuraho Museum (820, which has a couple and *cāmara-dhāriṇīs* on the pedestal and holds a lotus in her hands, 1467, plate 378A, and 1608, which is not remarkable) and in the Jaina Collection (96).

The Khajuraho Museum displays a beautiful door-lintel (1467) with Ambikā, Cakreśvarī and Padmāvatī having all their usual *parikara* (plate 378A) —a good example of Candella art. Seated in *lalitāsana* are shown the nine Grahas and below a *vyantara-śākhā*. A *siṁhāsana* in the Jaina Collection has an attractive Cakreśvarī carved on it (85). With all the hands and legs broken, the twelve-armed deity, seated on Garuḍa, has, besides a Tīrthaṅkara at the top, two other Tīrthaṅkaras, both broken, probably Ṛṣabhanātha and Pārśvanātha, one on each side. A door-lintel in the same Collection depicts a Cakreśvarī flanked by an Ambikā on either side within a central compartment. Most of the Ṛṣabhanātha images have on their pedestals Gomukha and Cakreśvarī in diminutive sizes. A sculpture of some Śāsana-devī (perhaps Cakreśvarī on account of the presence of the nine Grahas at the top) in the Khajuraho Museum (1601) is notable for its height. In the same Museum there is a beautiful Ṛṣabhanātha (1651), the pedestal of which is remarkable for the replacement of two usual lions by the same number of goddesses, and for the fine presentation of Gomukha Yakṣa and Cakreśvarī, both partly broken (plate 378B).

DIK-PĀLAS : The collections at Khajuraho have images of Dik-pālas also. It is to be noted that while in the Pārśvanātha temple the Dik-pālas occupy their normal positions, in the Ādinātha temple they are replaced by Yakṣa Gomukha.

TORAṆAS ETC.: Many *toraṇas*, probably used as the architraves of the *vedīs* or of huge images, are found at Khajuraho. The Jaina Collection houses five such *toraṇas*. Also housed in the Museum is a lintel (1724), deserving mention for the presence of Bharata and Bāhubali in addition to some Tīrthaṅkara figures.

NIRAJ JAIN

COLLECTIONS OF DEOGARH[1]

Famous for its Brāhmaṇical and Jaina temples, Deogarh, District Lalitpur, is also well-known for its sculptural wealth dating mainly from the seventh-eighth to the twelfth centuries. However, it is also believed that the period of activity at the site had earlier beginnings during the Gupta period[2] (plate 379B) and continued till about the Mughal times.

[[1] Abridged from a chapter contributed by the author.—Editor.]

[[2] The author says that there is a Mauryan inscription at Deogarh and some sculptures (e.g. a Tīrthaṅkara, plate 379A) show Gandhāra influence.—Editor.]

YAKṢAS AND YAKṢĪS : Of the number of Dharaṇendra-Padmāvatīs at Khajuraho, the most beautiful one (above, plate 163) can be seen built into the north-west corner of the inner courtyard of the Śāntinātha temple, sometimes identified as the parents of Jina. Each, seated on a finely-carved separate seat, has the left foot bent and the right one placed on a lotus. Dharaṇendra wears a *dhotī* coming down to the knees, and his *uttarīya* hangs from the shoulders to the legs. He has a coconut in the right hand and a lotus in the left which is now missing. The embroidered *sārī* of Padmāvatī touches the feet and the *uttarīya* touching her arms comes down to the feet. Richly ornamented, she holds a coconut in her right hand and a baby in her left. Both the Yakṣa and Yakṣī have a halo each at the back and between them is shown a tree with a Tīrthaṅkara on the top. The Tīrthaṅkara is flanked by the usual figures of Vidyādharas, etc., all very finely carved. On either side of the pedestal below are depicted a *cāmara-dhāriṇī* and two male figures. In the middle is shown a seated Devatā with two attendants having their hands folded. Another Dharaṇendra-Padmāvatī group in the Khajuraho Museum (1609) is not so artistically carved. The tree with its geometrically-carved leaves is unimpressive; so are the pedestal and the *parikara* of the deities which have roughly chiselled dress and ornaments.

The Khajuraho Museum houses a beautiful Ambikā (1608) in dark-red sandstone. The deity stands below a tree laden with mangoes and with Neminātha on the top. Her three hands are broken and a finger of the fourth is held by Śubhaṅkara, her elder son, standing by the side. Her second son Priyaṅkara and the mount-lion are shown on the left. A group of five goddesses attends on Ambikā on either side. With a well-proportioned body, the deity is heavily ornamented with jewellery and has an attractive arrangement of her hair. A larger Ambikā is built into the wall of the well inside the Jaina compound. Standing in *tri-bhaṅga* below a mango-tree with a Tīrthaṅkara in *padmāsana*, the deity has an oval halo behind and an elaborate crown on her head and the usual ornaments on her person. All the four hands are, however, broken. A son and the lion on the left and a couple below attend on her. On the pedestal is engraved a three-line indistinct inscription in which the year (Vikrama-*saṁvat*) 1219 can be read. The same panel on the other side has another inscription, reading perhaps *rūpakara-lāt* suggesting the name of the sculptor. The Jaina Collection has another important Ambikā (42) standing in *tri-bhaṅga* under a mango-tree. In one of her right hands she holds the *āmra-lumba* (the other right hand is missing), in the upper left hand a lotus and in the lower left her son Śubhaṅkara. The second son Priyaṅkara stands on the side with a fruit. Some additional Ambikās are represented in the

GLOSSARY OF TECHNICAL TERMS

abhaya	hand-gesture (*mudrā*) of offering protection.
adhiṣṭhāna	moulded basement of a temple, synonym for *vedī-bandha*.
agra-maṇḍapa	same as *mukha-maṇḍapa*; entrance-porch.
anarpita-hāra	a *hāra* standing free from the main wall of the *vimāna*.
aṇḍaka	turret-design.
antarāla	intermediate compartment between shrine and *maṇḍapa*.
antarapatra	a recessed moulding coming between two projected mouldings.
ardha-maṇḍapa	pillared hall of one bay usually at the entrance; same as *mukha-maṇḍapa*.
arpita-hāra	a *hāra* attached to the main wall of the *vimāna*.
āsana-paṭṭa	a flat moulding of the *kakṣāsana* or balconied window.
Aṣṭāpada	the eight-terraced mountain (or its representation) where Ādinātha attained *nirvāṇa*.
aśva-thara	frieze of horses.
atibhaṅga	with exaggerated flexion.
āyāga-paṭa	slab carved with sacred Jaina figures and symbols.
bāndhanā	a projected moulding dividing the *jaṅghā* into the upper and lower sections.
bhadra	central projection of a shrine.
bhadra-pīṭha	a variety of south-Indian moulded pedestal.
bhamatī	colonnaded passage of a medieval Jaina temple.
bharaṇī	pillar-capital.
bhiṭṭa	sub-base of a temple.
caitya-window	same as *kūḍu* or *caitya*-dormer design.
candra-śilā	lowest step shaped like half-moon.
caturmukha	same as *caumukhā*(*ī*) or *sarvatobhadra*; a type of shrines or shrine or shrine-model with openings on all the four sides.

caturviṁśati-paṭṭa	a stela, frieze or image with the twenty-four Tīrthaṅkara figures.
catuṣkī	bay; space between four pillars; same as *caukī*.
caumukhā(ī)	same as *caturmukha*.
chādya	eave-projection.
daṇḍa-chādya	straight ribbed awning or eave-projection.
deva-koṣṭha	niche containing image.
deva-kulikā	small shrine; subsidiary shrine facing *bhamatī*.
gaja-pṛṣṭhākṛti	shrine shaped like elephant-back; apsidal.
gajatālu	a component of ceiling resembling a coffered cusp.
gaja-thara	frieze of elephants.
garbha-gṛha	*sanctum sanctorum* or shrine-cell.
ghaṭa-pallava	design of pot-and-foliage.
gopura	main gateway; structure over the entrance.
grāsa-paṭṭī	a frieze of *kīrttimukhas*.
grīvā	constriction below the finial of the superstructure.
hāra	string of miniature shrines comprising *kūṭas*, *śālās* and *pañjaras* decorating each storey of the south-Indian *vimāna*.
harmya	attic storey; attic portion of a south-Indian *vimāna*.
jāḍya-kumbha	lowest moulding of the *pīṭha* (socle) of a medieval temple.
jagatī	platform, usually moulded.
jālaka	trellis-work, usually on the window or the *śikhara*.
jaṅghā	middle portion of a temple above the basement and below the *śikhara*.
Jīvantasvāmin	standing image of Mahāvīra wearing crown and ornaments.
kakṣāsana	principal moulding emulating a sloping back-rest of the balconied window.
kalaśa	torus-moulding often resembling a pitcher; lowermost member of the south-Indian pillar-capital.

kapota — cornice-like flexed moulding usually crowning the basement (*adhiṣṭhāna* or *vedī-bandha*).

karṇa — quoin or corner; corner-projection.

karṇa-kūṭa — shrine or turret raised over the *karṇa* or corner.

karṇa-śṛṅga — turret rising over the *karṇa* or corner.

karṇikā — knife-edge moulding; thin fillet-like moulding.

kaṭṭu (Tamil) — intervening octagonal portion between the bottom and top squares of a pillar.

kāyotsarga — same as *khaḍgāsana* or the posture adopted by standing Tīrthaṅkaras.

khattaka — elaborately-carved projecting niche resembling oriel-window.

khaṭvāṅga — human skull placed on a bone (attribute of a terrific divinity).

khura — lowest moulding of the basement (*vedī-bandha*).

kīcaka — atlas; stunted figure supporting a load or superstructure.

kīrttimukha — lion-like head constituting an art-design of symbolical significance.

kṣipta-vitāna — a concave ceiling.

kūḍu (Tamil) — an arched opening projecting from the flexed cornice (*kapota*); same as *caitya*-window.

kumbha — a moulding of the basement (*vedī-bandha*) coming above the *khura*; upper member of the south-Indian pillar-capital.

kumbhikā — ornamental base of a pillar.

kūṭa-chādya — carved eave-projection or awning.

lalāṭa-bimba — figure carved on the middle of the lintel or architrave.

lalitāsana — easy posture with one leg flexed and placed on the seat and the other gracefully suspended from the seat.

madhya-bandha — band with a relief or frieze at the middle of a member such as *jaṅghā* or pillar.

mahā-maṇḍapa — central pillared hall of a medieval temple with openings on the lateral sides.

makara-toraṇa — entrance-decoration or festoon issuing from the mouths of *makaras* (crocodiles).

māna-stambha — free-standing pillar-standard crowned by Jina images.

mañca	a variety of south-Indian *adhiṣṭhāna*.
mañcikā	*paṭṭikā*-like top moulding.
maṇḍapa	generic term for a hall which may be open or closed, pillared or astylar.
mandāraka	ornamental door-sill.
maṇḍovara	architectural term of western India comprising the *pīṭha*, *vedī-bandha* and *jaṅghā*.
mukha-catuṣkī	entrance-porch or frontal bay at the entrance.
mukha-maṇḍapa	frontal *maṇḍapa* or entrance-porch.
mūla-nāyaka	principal enshrined divinity.
mūla-prāsāda	sanctum proper.
nābhicchanda	an elaborate ceiling carved with the design of coffered cusps.
nāla-maṇḍapa	same as *valāṇaka* or covered stepped entrance.
Nandīśvara-dvīpa	the last island-continent of the Jaina cosmography.
nara-thara	frieze of human figures.
nāsikā	(literally nose) projected arched opening of a southern *vimāna*. *Alpa-nāsikā* or *kṣudra-nāsikā* is small, while *mahā-nāsikā* is large.
nava-raṅga	*mahā-maṇḍapa* with four central and twelve peripheral pillars so arranged as to enclose nine bays.
nirandhāra-prāsāda	shrine without ambulatory.
niṣadyā, *niṣedikā*, *niṣedhikā*	Jaina memorial-pillar or slab.
nṛtya-maṇḍapa	same as *raṅga-maṇḍapa*; peristylar assembly-hall.
padma	lotus-shaped moulding or member; capital-member shaped like a lotus for supporting the south-Indian *phalaka*.
padma-bandha	decorative band separating the south-Indian pillar-shaft from the capital.
padma-śilā	elaborately-carved lotus-shaped pendant of a ceiling.
pañcāyatana	a temple surrounded by four minor shrines.
pañca-meru	representation of the five Merus of the Jaina tradition.

pañca-ratha temple with five projections.

pañca-śākha door-frame with five ornate jambs.

pañca-tīrthika image with five Jina figures.

pañjara miniature apsidal shrine: same as *nīḍa*.

parikara subsidiary figures of an image.

pāśa noose.

patra-latā a frieze depicting creeper with foliage.

patra-śākhā jamb of a doorway carved with foliage.

paṭṭa plain or ornamental band.

paṭṭikā slab-like moulding; a top-moulding.

phalaka abacus.

phānsanā architectural term from western India for a superstructure of horizontal tiers (*pīḍhās*); same as Orissan *pīḍhā-deul*).

pīṭha socle or pedestal-base.

prabhāvalī nimbus round an image.

pradakṣiṇā circumambulation.

pradakṣiṇā-patha circumambulatory passage.

prākāra enclosure-wall of a temple.

prāggrīva porch-projection, same as *agra-maṇḍapa*.

prastara entablature of the south-Indian *vimāna*.

pratiratha projection coming between the *bhadra* and the *karṇa*.

rājasenaka lowest moulding of a *kakṣāsana* or balconied window.

raṅga-maṇḍapa a pillared hall open on all sides.

ratha projection of a shrine.

ratna-śākhā jamb of a doorway carved with diamond-pattern.

rūpa-kaṇṭha a recessed course carved with figures or a frieze.

rūpa-śākhā jamb of a doorway carved with figures.

sabhā-maṇḍapa same as *raṅga-maṇḍapa*.

sabhā-mārga an elaborate ceiling comprising multiple coffered cusps.

śaduram (Tamil) square section of a south-Indian pillar.

sahasra-kūṭa pyramidal shrine-model with a thousand (numerous) figures of Jinas.

śākhā jamb of a door-frame.

śālā oblong shrine with barrel-vault roof.

salitāntara vertical recess.

sama-caturasra square in design.

sama-kṣipta a variety of concave ceiling.

samatala-vitāna ceiling of flat uniform level, usually adorned with friezes in registers.

samavasaraṇa representation of the preaching hall of a Jina built by gods with seats apportioned for gods, men and animals to hear the sermon which a Jina delivers after enlightenment.

saṁvaraṇā roof comprising diagonally-arranged members crowned by bell-finials.

sāndhāra-prāsāda temple with ambulatory.

sapta-śākha door-frame with seven ornate jambs.

sarvatobhadra same as *caturmukha*; a shrine with four faces; a shrine-model with images on the four faces.

sarvatobhadrikā a shrine-model with image on the four faces.

siddhāsana same as *dhyānāsana*; posture adopted by seated Tīrthaṅkara.

śikhara superstructure or roof of a temple. A north-Indian *śikhara* is normally curvilinear, while a southern *śikhara* is domical, octagonal or four-sided.

stambha-śākhā jamb of a door-frame simulating a pilaster.

stūpī, stūpika fiinal of a south-Indian *vimāna*.

śukanāsa, śukanāsikā antifix attached to the front face of *śikhara* of a north-Indian temple, showing a large *caitya*-window.

tāḍi (Tamil) cushion-shaped member of the south-Indian pillar-capital.

tala storey of a shrine, *vimāna* or *gopura*; same as *bhūmi*. The south-Indian *vimāna* may have one storey (*eka-tala*), or two storeys (*dvi-tala*), or three storeys (*tri-tala*) and so on. The ground-floor is called *ādi-tala* and the intermediate storey *madhya-tala*.

taraṅga	weave-design resembling the Western reed-moulding.
taraṅga-potikā	corbel-bracket with roll-moulding.
tilaka	a variety of turret-design.
toraṇa	ornamental entrance of numerous varieties and designs.
trika-maṇḍapa	*maṇḍapa* with three *catuṣkis* or bays of a medieval temple, normally of the Jaina faith.
tri-kūṭa	three *vimānas* erected on a common basement or placed round a common *maṇḍapa*.
tri-ratha	temple with three projections.
tri-śākha	door-frame with three ornate jambs.
tri-tīrthika	an image with three Jina figures.
udgama	pediment of *caitya*-arches, usually employed as a crowning decoration of a niche.
upāna	lowermost part or the footing of the south-Indian *adhiṣṭhāna* corresponding to the north-Indian *khura*.
upapīṭha	sub-base below the south-Indian *adhiṣṭhāna*.
uraḥ-śṛṅga	turret attached to the central projection.
uttira (Tamil)	principal beam.
valāṇaka	covered stepped entrance.
varada	hand-gesture (*mudrā*) of bestowing boon.
varaṇḍikā	the member or set of mouldings separating the *jaṅghā* from the *śikhara*.
vedī-bandha	see *adhiṣṭhāna*

KRISHNA DEVA



INDEX

INDEX

1. The Index comprises all terms and subjects included in this book, together with terms of art and architecture, historical names, place-names (ancient and modern with appropriate cross-reference index entries), names and works of classical authors and names of modern authors—all arranged alphabetically.

2. The index number in each entry is the number of the page on which the item occurs in the book. References to plates, colour-illustrations and figures (text-illustrations) are preceded respectively by 'pl', 'col-ill' and 'fig'.

3. The names of all the Tīrthaṅkaras have been alphabetically indexed under the generic heading 'Jina'.

4. Names of individual Jaina Devas and Devīs have been generally indexed under the generic headings 'Yakṣa', 'Yakṣī'.

5. The following contractions have been used : col-ill = colour-illustration; *cw* = compared with: *def* = defined; fig = figure (text-illustration); pl = plate; *rirt* = referred in relation to.

6. Persons consulting the Index may remember that :

(i) volume I contains pp 1-204, pls 1-126 and figs I-IX;

(ii) volume II contains pp 205-390, pls 127-264, col-ills 1-21 and figs X-XXV; and

(iii) volume III contains pp 391-610, pls 265-384, col-ills 22-37 and figs XXVI-XLIX.

CORRIGENDA

CORRIGENDA

Page 98, line 26. Insert 'or' after 'school'.
Page 99, line 10. For '*Trinmangalam*', read '*Tirumangalam*'.
Page 100, line 11. For 'the', read 'in'.
Page 101, line 17. Delete 'known' and insert 'known as' after 'is'.
Page 101, line 27. For 'Cerikāyapaṉ', read 'Ceṅkāyapaṉ'.

Chapter 10

Page 114, line 9. For '36', read 'VII'.
Page 116, caption of fig. VIII. insert '4-6,' after 'and'.
Page 116. Insert 'N.P. Joshi' at the bottom as the author's name.

Chapter 12

Page 127, line 27. Insert 'of' after 'pupil'.
Page 131, line 19. For 'Jhansi', read 'Lalitpur'.

Chapter 14

Page 143, line 22. Delete stop-mark after '*bhadra*', and read 'containing' for 'Containing'.
Page 148, line 23. Delete 'found'.

Chapter 15

Plate 90. Transpose captions of A and B.

Chapter 16

Plate 98B, caption. For 'Gandharwal', read 'Gandhawal'.

Chapter 18

Page 190, last line. For '125', read '124'.
Page 195, line 17. For 'of', read 'on'.

VOLUME II

Contents

Page ix, line 8. For 'Shri Krishna Deva Bajpai', read 'Shri Krishna Datt Bajpai'.

List of illustrations

Page xiii, line 31. For '182', read '182A', and insert as the next line : '182B Mandhata : brass *parikara*, central figure missing (ASI)'.
Page xvi, line 21. For 'Tīrthaṅkara', read 'Gommaṭeśvara'.

Chapter 19

Page 214, last but one line. For *kopota*, read *kapota*.
Page 215, last line. For 'a', read 'as'.
Plate 130B, caption. For 'baati', read 'basti'.

Page 226, line 22. Delete 'a' after 'its'.
Page 227, line 28. Insert 'of' after 'one'.
Page 229, last but four lines. For 'on', read 'or'.

Chapter 21

Page 271, line 3. Insert 'an' before 'image'.
Page 274, line 19. Delete 'in' after 'occasionally'.
Plate 159. Read captions of the left-hand illustration as : 'A. Purulia : *caturmukha* (Asutosh Museum)' and of the right-hand illustration as : 'B. Deuliya : *caturmukha* (Asutosh Museum)'.

Chapter 22

Page 287, line 31. Insert 'of' after 'image'.
Page 293, line 26. For 'is', read 'in'.
Page 294, line 4. Insert 'on' after '*śrīvatsa-lāñchanas*'.

Chapter 23

Page 303, last but five lines. For 'Kamāra-vihāras', read Kumāra-vihāras'. Also for 'as', read 'at'.
Page 307, line 18. For 'chose', read 'close'.
Page 307, line 22. For 'region', read 'reign'.

Chapter 24

Page 311, line 12. For 'the of', read 'of the'.
Page 313, line 22. For 'in', read 'is'.
Page 314, line 2. Insert 'at' after 'seen'.
Page 314, line 26. Delete 'to' before 'which'.
Page 314, line 31. For 'are', read 'or'.
Page 318, line 9. Delete 'large' after 'large'.
Page 329, line 23. For 'plated', read 'placed'.
Page 329, line 30. Delete 'of' after 'relative,'

Chapter 25

Page 337, line 18. For 'pronounced by', read 'pronouncedly'.

Chapter 27

Plates 228, 229, 230, 231, 233, and 234. Insert 'A.' and 'B.' before the upper and lower captions respectively.

Chapter 28

Page 361, last but one line. For 'Mekala-vasahī', read 'Melaka-vasahī'.

Chapter 29

Page 368, line 13. Delete 'Jaina' at the end.
Page 368, line 14. Delete 'temple' at the beginning.
Plate 249. Insert 'A.' and 'B.' before the upper and lower captions respectively.
Plate 257A, caption. For 'Tirthaṅkara', read 'Gommaṭeśvara'.

Chapter 30

Plate 262, caption. For 'tempel', read 'temple'.
Page 388, line 27. For 'in', read 'is'.

VOLUME III

Chapter 31

Page 400, note 2, line 2. For 'that than', read 'than that'.
Page 405, line 29. Insert 'is' at the end.
Page 411, line 25. Insert 'be' after 'to'.
Page 417, line 15. Delete 'of' at the end.
Plate 275, caption of A. For 'Vijayaji', read 'Jina-vijayaji'.
Page 420, line 20. For 'unsual', read 'unusual.
Page 420, line 26. Delete 'dressed' after 'dressed'.
Page 421, line 8. For 'reveals', read 'reveal'.
Page 424, line 27. For 'the', read 'be'.

Chapter 33

Page 445, line 1. Delete 'on the' before 'installed'.
Page 455, line 8. For 'the that', read 'that the'.

Chapter 34

Page 456, line 23. For '*mukkuḍal*', read *mukkuḍai*.

Chapter 35

Page 479, line 28. Insert 'the' before 'seals'.
Page 489, line 24. Insert 'are' after 'there'.

Chapter 36

Page 518, last but one line, For '524', read '525'.

Chapter 38

Page 562, line 1. For 'the', read 'The'.

ज्योतिर्व्यन्तर-भावनामरगृहे मेरौ कुलाद्रौ तथा
जम्बू-शालमलि-चैत्यशाखिषु तथा वक्षार-रूप्याद्रिषु ।
इष्वाकारगिरौ च कुण्डलनगे द्वीपे च नन्दीश्वरे
शैले ये मनुजोत्तरे जिनगृहाः कुर्वन्तु ते मंगलम् ।।

'Abodes of the Jinas that exist in the dwellings of the Stellar, Peripatetic, Residential and Heavenly Celestials, on the Jambū, the Śālmali and other Caitya-trees, on the Vakṣāra and Rūpya mountains, on the Iṣvākāra and Kuṇḍala mountains, on the Nandīśvara Continent, on the circular Mānuṣottara mountain — may all these Abodes bring bliss to you.'